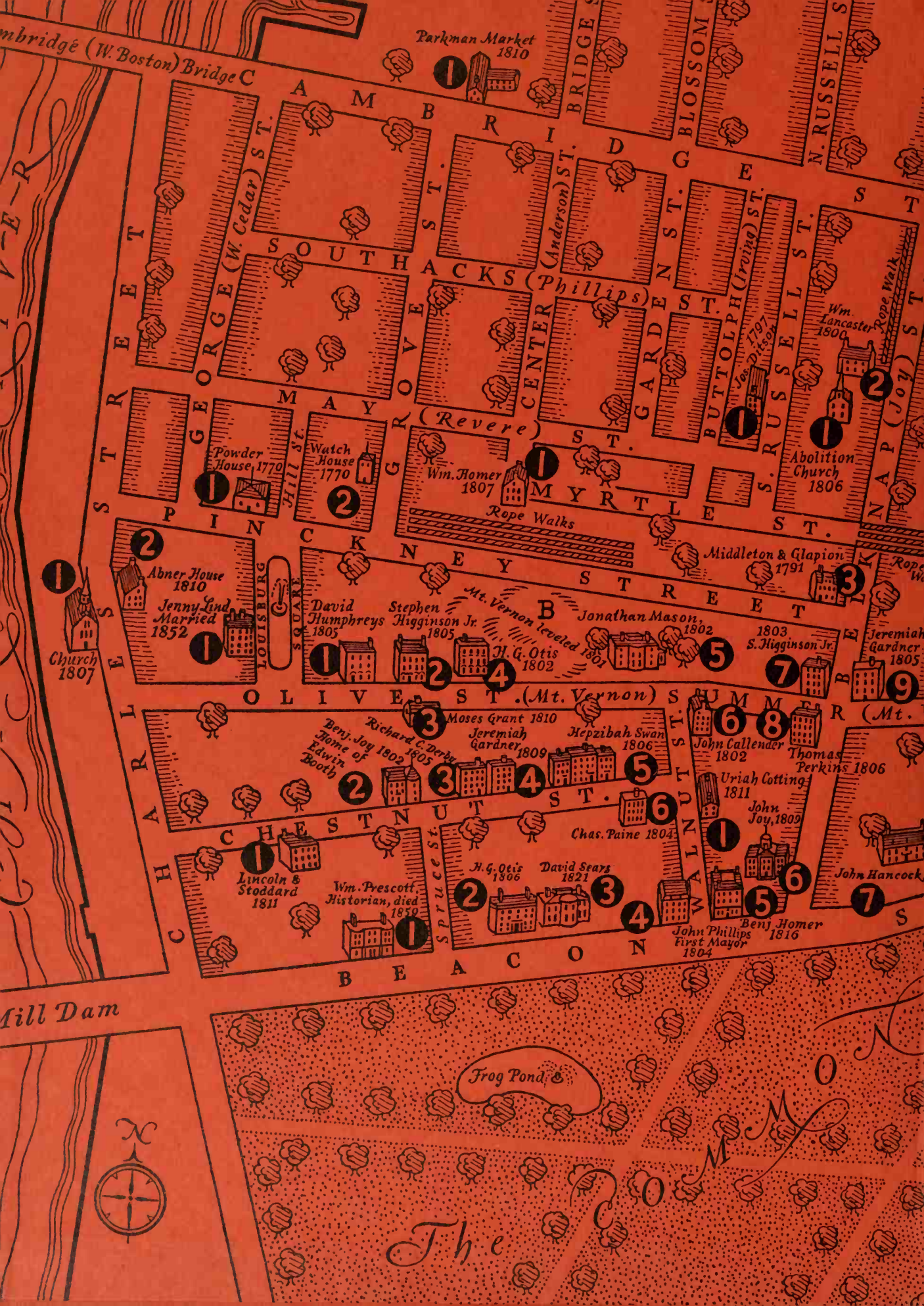
THE
BEACON HILL COLLECTION

As Interpreted
by

CARSON PIRIE SCOTT & CO.

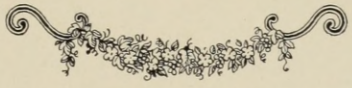
of Chicago, Illinois, and made in the
Shadow of BEACON HILL


Parkman Market 1810
CAMBRIDGE ST.
SOUTH
HACKS (Phillips) ST.
GEORGE (W. Cedar) ST.
MAY
GROVE ST.
CENTER (Anderson) ST.
GARDEN ST.
BUTTOLPH (Irving) ST.
S. RUSSELL ST.
Wm. Lancaster 1800
Rope Walk
Jas. Ditson 1797
Abolition Church 1806
Powder House 1770
Hill St.
Watch House 1770
Wm. Homer 1807
(Revere) ST.
MYRTLE ST.
Rope Walks
PINCKNEY STREET
Middleton & Glapion 1791
Abner House 1810
Jenny Lind Married 1852
Church 1807
LOUISBURG SQUARE
David Humphreys 1805
Stephen Higginson Jr. 1805
Mt. Vernon leveled 1801
H.G. Otis 1802
Jonathan Mason, 1802
1803 S. Higginson Jr.
Jeremiah Gardner 1805
OLIVE ST. (Mt. Vernon)
Moses Grant 1810
Richard C. Derby 1805
Jeremiah Gardner 1809
Hepzibah Swan 1806
Benj. Joy 1802 Home of Edwin Booth
John Callender 1802
Thomas Perkins 1806
Uriah Cotting 1811
John Joy, 1809
CHESTNUT ST.
Chas. Paine 1804
Lincoln & Stoddard 1811
Wm. Prescott Historian, died 1859
Spruce St.
H.G. Otis 1806
David Sears 1821
John Phillips First Mayor 1804
Benj. Homer 1816
John Hancock
BEACON
Mill Dam
Frog Pond
The Common

Legend
(A) BEACON HILL
(B) MT. VERNON (C) COTTON HILL
BEACON ST.
1 Wm. Prescott
2 Harrison Gray Otis
3 David Sears
4 John Phillips
5 Benjamin Homer
6 Dr. John Joy
7 John Hancock
8 State House
BELKNAP ST.
1 Abolition Church
2 Wm. Lancaster
BOWDOIN SQ.
1 Samuel Parkman
2 Revere House
3 Christopher Gore
4 Peter Chandler
5 Charles Bulfinch
CAMBRIDGE ST.
1 Parkman Market
2 Harrison Gray Otis
3 West Church
4 Joseph Coolidge
CHARLES ST.
1 Church
2 Abner House
CHESTNUT ST.
1 Lincoln & Stoddard
2 Benjamin Joy
3 Richard C. Derby
4 Jeremiah Gardner
5 Hepzibah Swan
6 Charles Paine
MYRTLE ST.
1 Wm Homer
OLIVE ST.
1 David Humphreys
2 Stephen Higginson, Jr.
3 Moses Grant
4 Harrison Gray Otis
5 Jonathan Mason
6 John Callender
7 Stephen Higginson, Jr.
8 Thomas Perkins
9 Jeremiah Gardner
PARK ST.
1 Thomas Amory
2 Josiah Quincy
3 Park St. Church
PINCKNEY ST.
1 Powder House
2 Watch House
3 Middleton & Glapion
S. RUSSELL ST.
1 Joseph Ditson
TEMPLE ST.
1 Bela Clapp
TREMONT ST.
1 Tremont House
2 Peter Faneuil
WALNUT ST.
1 Uriah Cotting
LOUISBURG SQ.
1 Jenny Lind married
Map of
BEACON HILL
Boston, Massachusetts
Showing sites of Historic Houses and points of interest of the Georgian Era
West Church 1806
Samuel Parkman 1816
Christopher Gore 1785
Peter Chandler
Chas. Bulfinch 1763
Joseph Coolidge 1757
Revere House, 1847
Bela Clapp 1786
Bowling Green
Bulfinch Pl.
Southacks (Howard) Ct.
SOMERSET (Allston) PL.
Cotton Hill
leveled 1835
The Beacon 1634
ASHBURTON PL.
Peter Faneuil 1709
Tremont House 1827
Thomas Amory 1804
Old Granary Burying Ground
Park St. Church
Josiah Quincy 2nd Mayor
BROMFIELD
LYNDE ST.
STANIFORD ST.
GREEN ST.
BOWDOIN SQ.
RIDGEWAY CT.
Rope Walk
TEMPLE ST.
(Bowdoin) ST.
BULFINCH ST.
SOMERSET ST.
MIDDLECOT
(Tremont) ST.
PARK (Sentry) ST.
COMMONWEALTH
WINTER

40 00

The *Beacon Hill* Collection



The fireplace in the HARRISON GRAY OTIS HOUSE dining room
This house was designed by Charles Bulfinch & fireplace frame probably carved by McIntire
Beautifully restored by the Society for the Preservation of New England Antiquities

The
BEACON HILL COLLECTION

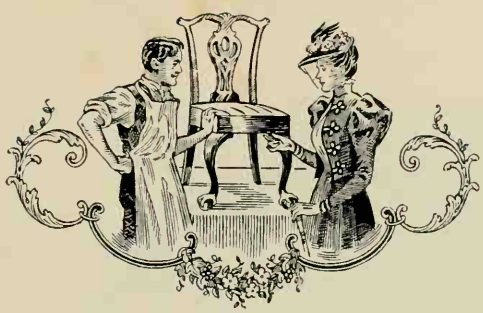
inspired by the early *Designers & Craftsmen*
of the EIGHTEENTH CENTURY who created &
made *furniture* of lasting beauty in keeping
with the graceful living of the times

CHARLES BULFINCH, *Esq.*
1763–1844

FIFTH EDITION

CARSON PIRIE SCOTT & CO.
CHICAGO, ILLINOIS

No. 40 BEACON STREET, FACING BOSTON COMMON
Designed by Charles Bulfinch & at present the home of
The Women's City Club of Boston



FOREWORD

It is with pleasure that we present the Beacon Hill Collection, the finished product of a New England school of skilled craftsmen who have served their apprenticeship in the tradition of an older day.

Beacon Hill of the Georgian period represented the utmost in simple, dignified and gracious living, and many homes are lived in today by descendants of those illustrious citizens whose names are prominently listed on the pages of American history.

The Beacon Hill Collection was inspired by the beautifully designed furniture found in these homes. Many of the pieces are exact copies of originals, some taken from carefully measured drawings of genuine antiques, while others interpret the spirit of these master styles in the light of modern requirements.

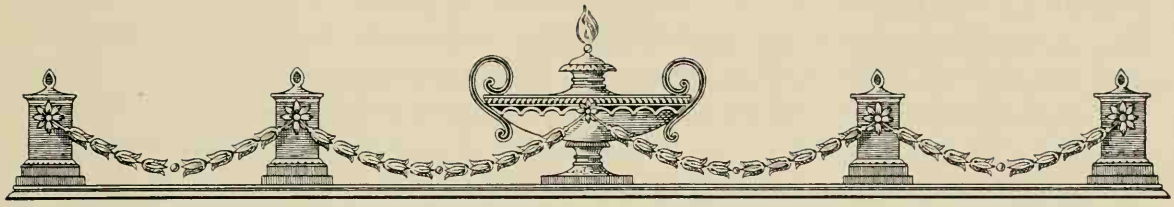
We welcome the opportunity of bringing you this collection from which you may select a single piece at a time if you desire or any number of pieces according to your individual taste and requirements.

You have the assurance that furniture of such excellent tradition has withstood the test of time without change of style. It is a heritage which is our pleasure to carry on, believing that furniture when made by Master Craftsmen and of lasting beauty leads to a finer and happier living.

CARSON PIRIE SCOTT & CO.

Chicago, Illinois

ONE *of the* MANY CHARMING HOUSES *on* BEACON HILL
Designed by Charles Bulfinch & once owned & lived in
by the actor Edwin Booth



The Heritage of BEACON HILL

FOR MORE than two centuries Beacon Hill, a residential section in Boston, has typified a certain rest and balance in the fine art of simple and dignified living. The name originated in the days of the Massachusetts Bay Colony when early settlers found a high hill, inland a little from Boston Harbor, and planted a beacon there. They called the place Beacon Hill. Beacon Hill is known far and wide to-day—a place of high distinction. It is a symbol that stands for enlightenment, toward which the eyes of culture turn, reminiscent of the past and hopeful of the future.

A place becomes famous by the important people who live there. Previous to the settlement of Beacon Hill in 1630, a first citizen in Boston was one Blackstone. Blackstone invited Governor Winthrop's colony to leave the low land of Charlestown and share his hill and his good water in what is now known as Spring Lane. His generous offer was too freely accepted, and his numerous neighbors infringed on his privacy, to avoid them he moved away in the general direction of Providence. But he left an indelible mark. Part of his farm still remains free and open — Boston Common.

Other marks made by other important people abound. The Hancock House, Georgian Colonial, dominating Beacon Hill, was built by Thomas Hancock, but his famous nephew John, as Governor of Massachusetts and first signer of the Declaration of Independence, marked it for his own. It was John, citizen of Boston and wealthy merchant, who caused to be planted the eight huge English elms that line Beacon Street inside the Common. Prior to the year 1790 domestic architecture fortunately followed closely the teachings of those master architects, Robert and James Adam of England. However, from the period 1790 to 1818 many buildings of architectural merit were the result of designs by Charles Bulfinch, himself a resident of Beacon Hill, and the first professional architect in New England. Number 40 Beacon Street, now the Women's City Club, is attributed to him, but the Harrison Gray Otis houses, one on Mt. Vernon and the other on Cambridge Street, are unquestionably his. The latter is open to the public as a museum and is the home of the Society for the Preservation of New England Antiquities. Here the hospitable Otis provided daily ten gallons of punch, set out on the beautiful stair landing to be drunk by his fellow citizens, or failing this, to be allowed to evaporate.

Bulfinch was also our earliest native architect of public buildings, and is best known for his part in designing the National Capitol in Washington, and for the design of the beautiful State Houses of Massachusetts and Maine.

Other marks were made by other important people on Beacon Hill. There was John Singleton Copley, our great pioneer portrait painter and extensive land owner. It is believed that Elihu Yale, of university fame, was born here. Louisa Alcott lived during her creative years in Louisburg Square. Jenny Lind, the Swedish nightingale, was married on Beacon Hill. A parade of illustrious people too numerous to mention gave romance and glamour to the Hill, long after the Beacon had passed into history.

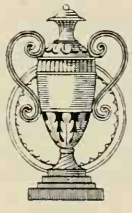
It is the artist craftsmen who evolved the furniture, the furnishings, the intimate things associated with the great, and to these we turn with our home-making longings. It has been said that Furniture History in the United States begins with the Englishmen who first settled here. Trained woodworkers were soon numbered among them. The evolution of cabinetmaking in America is too lengthy to trace here, but undoubtedly much of the original furniture in the early Beacon Hill settlement was of local character. On the other hand, close contact with the Mother Country, England, for reasons of kinship and commerce, accounted for much of the furnishings during Colonial days. Styles and other luxuries often arrived in America within a year of their appearance in London. The residents of Beacon Hill accumulated wealth rapidly, and it was natural that they should gratify their taste for fine furniture and decorations by purchases from abroad. In fact, many homes literally became storehouses for treasures gathered from all parts of the world and brought to Boston, in some cases, by the owners' own ships. Also coastwise shipping brought many pieces of furniture from well-known cabinet shops located in other colonies. The local cabinetmaker contributed his share to Beacon Hill, but it was not until after the Revolution, with England in disfavor, that the struggling American craftsman really came into his own. He had served a long apprenticeship.

The Federal period in the United States was the dawn of a golden era in American furniture. Wherever there was furniture of merit it found its way to Beacon Hill; but during this particular period it would seem from examples extant that the chief contributing shops were located mostly in Boston and vicinity, Salem, Newburyport, and Portsmouth. There was John Seymour and Son of Creek Square, Boston, responsible for the unusually delicate and attractive tambour writing desks, of which several styles were made. These desks are outstanding today in point of design and workmanship. Across the Charles River in Charlestown we have the workshops of Jacob Forster and Benjamin Frothingham. In 1803 Forster advertised the sale of 1400 field and high maple bedposts. He must have had a shop of considerable size. Major Frothingham, member of Washington's staff during the Revolutionary War, enjoyed the patronage of President and Lady Washington. Labels have been found on his furniture with the initials of the engraver N. H. Sc. P., doubtless those of Nathaniel Hurd, one

of the first Colonial engravers. There was Samuel McIntire of Salem, foremost New England carver, and Abner Toppan of Newburyport, cabinetmaker. The work of these and other prominent craftsmen, such as Wm. Savery of Philadelphia, Townsend and Goddard of Rhode Island, and Duncan Phyfe of New York, is still to be found on Beacon Hill.

There exists in most of us a more or less indefinable desire to know more about the articles which filled the household needs of our forefathers. This has been fully realized by the First National Bank of Boston, for in one of a series of illustrations of the work of early New England craftsmen they selected a furniture maker's workroom. This picture, through their courtesy, is shown on the cover of this book.

The search for the antique in furniture is an absorbing occupation which waxes and wanes as time and money are available. Antiques are not primarily of value simply because they are old. Even the values given by age are not of years only, but are due to the living character which years have afforded them. Furniture that has been lived with acquires an aura which is not by any means imaginary. On the other hand, the good example newly made carries with it all the value due to tradition, and what it lacks of long human association is frequently offset by a qualified adaptation to the present. The maker of good furniture is both artist and craftsman; he is the repository of good tradition, and he has the skill to preserve and continue it. So that often you will find a new chair beside an old one, each of the same class and kind, the new only a younger brother of the old. And you may find both occupied by the descendants of the original aristocracy of Beacon Hill.



A MARK *of* CRAFTSMANSHIP

The real need for a *finer type of reproduction* which reflects the spirit of early craftsmanship was the inspiration which prompted the *Beacon Hill Collection*. ¶ Many of the pieces illustrated are *faithfully* reproduced from originals owned by prominent families, not only from Beacon Hill, but elsewhere in Boston and New England. We gratefully acknowledge the interest and assistance rendered by those who have loaned *rare & priceless family heirlooms* for reproduction purposes. We also respect the wishes of those who prefer to remain anonymous in contributing material which appears in the following pages. ¶ Every effort has been made to *reproduce the original piece* with absolute accuracy of detail including hardware and the SOFT, MELLOW, OLD finishes of the ORIGINAL

EACH PIECE FROM THE BEACON HILL COLLECTION
CARRIES THE ABOVE MARK OF AUTHENTICITY
THE NAME BEACON HILL COLLECTION IS REGISTERED IN THE U. S. PAT. OFF.

SOCIAL GRACE *in the* LIVING ROOM

Sociability & Repartee

with a background of *gracefully* designed GEORGIAN furniture

having the spirit & *mellow* feeling of

an *older* day

No. 10 WINSLOW — Sheraton Card Table, from American design of the period 1810. Portsmouth, N. H., origin. Mahogany, inlaid with satinwood and marquetry, pivoted legs — L 36, D 18, H 30½.

No. 11 GERARD — Hepplewhite Console, from English design of the period 1785. Mahogany, inlaid with English ash and marquetry. Contains one drawer — L 40, D 20, H 31.

No. 12 COOLIDGE — Hepplewhite Mirror, from American design of the period 1780. Connecticut origin. Mahogany, inlaid with satinwood; antiqued gold leaf carvings, and églomisé panel.— Frame 55 x 23½, Mirror 21 x 15.

No. 297 MARSHFIELD — Sheraton Card Table, from American design of the period 1800, New England origin. Mahogany, inlaid with marquetry and holly lines, pivoted legs — L 36, D 18, H 31.

No. 165 DENNISON — Chippendale Mirror, from American design of the period 1775. Black and gold Chinese lacquer decoration — Frame 42 x 21½, Mirror 27½ x 15.

No. 17 ELLIOT — Hepplewhite Card Table, from American design of the period 1785. Philadelphia origin. Mahogany, inlaid with satinwood, pivoted leg — L 34, D 17, H 30.

No. 18 OTIS — Hepplewhite Mirror, from American design of the period 1810. Attributed to Cermenati and Bernarda, Salem, Massachusetts. Antiqued gold leaf, entirely hand carved — Frame 48 x 18, Mirror 25½ x 15½.

No. 13 BIRCHALL — Sheraton Console, from English design of the period 1795. Mahogany, inlaid with burl maple, satinwood and rosewood — L 36, D 13½, H 32.

No. 14 HARRISON — Hepplewhite Mirror, from American design of the period 1795. Attributed to Cermenati and Morfrinc 2 State Street, Boston. Antiqued gold leaf, entirely hand carved — Frame 42 x 18, Mirror 21½ x 13½.

No. 237 GUILFORD — Sheraton Card Table, from American design of the period 1815, Duncan Phyfe style. Mahogany, with swivel top — W 38, D 18, H 30, closed; D 36 open.

No. 629 MONMOUTH — Sheraton Mirror, from American design of the period 1810. Antiqued gilt frame with églomisé panel — Frame 40 x 19, Mirror 26 x 16.

No. 20 DOROTHEA HENRY — Chippendale Mahogany Card Table, from American design of the period 1770, Philadelphia origin. Pivoted legs — L 33½, D 17, H 28½.

No. 19 HUXLEY — Sheraton Mahogany Card Table, from American design of the period 1820. Ornamented with ormolu, swivel top — L 33½, D 18, H 29.

No. 652 BULLARD — Regency Sofa Table, from English design of the period 1815. Mahogany, top cross-banded with figured mahogany, two drawers — L 36, D 25, H 27, leaves down; L 56, leaves up.

No. 22 MONTAGUE — Sheraton Sofa Table, from English design of the period 1790. Mahogany, inlaid with satinwood, two drawers simulated on reverse side — L 36, D 25½, H 27, leaves down; L 57, leaves up.

No. 23 PHILLIPS — Chippendale Side Chair, from English design of the period 1760. Mahogany, hand carved. Attributed to Chippendale's own workshop by owner's family inventory.

No. 1002 ASHLEY — Hepplewhite Pembroke Table, from English design of the period 1780. Mahogany, inlaid with satinwood lines, one drawer — L 17½, D 29, H 27½.

No. 190 SANDLEIGH — Hepplewhite Pembroke Table, from English design of the period 1785. Mahogany, inlaid with tulipwood — L 29, D 20½, H 28, leaves down; D 38½, leaves up.

No. 243 ROGERS — Regency Love Seat, from English design of the period 1815. Inside back and arms have down pads over the regular spring and hair construction. Mahogany frame — L 56, S.D 21, H 30.

No. 49 PARHAM — Hepplewhite Drop-Leaf Pembroke Table, from English design of the period 1785. Mahogany, with figured mahogany top and drawer-front, inlaid with tulipwood — L 17½, D 20, H 27, leaves down; L 29½, leaves up.

No. 293 WADSWORTH — Chippendale Sofa, from English design of the period 1770. Three-section back, has down pads over the regular hair and spring construction. Mahogany frame. Front rail 67 inches.

No. 385 STANIFORD — Hepplewhite Pembroke Table, from English design of the period 1785. Figured mahogany top and drawer-front, cross-banded with mahogany — L 32½, D 18, H 28, leaves down; D 36, leaves up.

No. 641 BRUFORD — Sheraton Mahogany Table, from English design of the period 1795. Scalloped top has insert of gold tooled leather, color optional — Dia. 28, H 26½.

No. 430 QUINCY — English Type Overstuffed Arm Chair. Back has down pad over the regular spring and hair construction, down cushion seat — W 28, S.D 21, H 34.

No. 612 STAFFORD — English Type Overstuffed Arm Chair, tufted seat with buttoned back and inside arms — W 28, S.D 22½, H 32.

No. 25 DUNCAN — Sheraton Mahogany Drum Table, from English design of the period 1790. Top of segmented figured mahogany, three drawers — Dia. 27, H 28.

No. 26 STRATFORD — Sheraton Arm Chair, from American design of the period 1790. Attributed to Benjamin Frothingham, Charlestown, Massachusetts. Mahogany, inlaid with satinwood.

No. 231 BARRINGTON — Sheraton Drum Table, from English design of the period 1790. Mahogany, with top and four inserts of tooled leather; edge of top inlaid with fretted brass. Two drawers — Dia. 28½, H 28.

No. 194 AMES — Sheraton Drum Table, from English design of the period 1790. Mahogany, with top and four inserts of tooled leather; edge of top inlaid with fretted brass. Two Drawers — Dia. 36, H 29.

No. 415 RAMSDELL — Regency Drum Table, from English design of the period 1810. Mahogany with tooled leather top, two drawers — Dia. 28, H 28½.

No. 427 MONROE — Same design with 32″ top.

No. 240 RAWSON — Sheraton Mahogany Arm Chair, from English design of the period 1790. Spring seat. Color leather optional — W 22, S.D 20, H 34.

No. 28 SIDDELEY — Sheraton Drum Table, from English design of the period 1790. Mahogany, gold tooled leather top; two drawers — Dia. 26, H 28.

No. 270 GERALD — Hepplewhite Mahogany Upholstered Arm Chair, from English design of the period 1775. Spring seat — W 23, S.D 20, H 37.

No. 424 LINDSAY — Sheraton Drum Table, from English design of the period 1790. Mahogany, inlaid with satinwood lines; tooled leather top. Three drawers — Dia. 20, H 25.

No. 36 DALTON — Queen Anne Wing Chair, from English design of the period 1740. Mahogany frame — W 28, S.D 22, H 45.

No. 37 LEE — Sheraton Drum Book Table, from English design of the period 1790. Mahogany, revolving top. Also can be had with panels decorated in Chinese lacquer — Dia. 20, H 25½.

No. 38 FRANCIS — Chippendale Wing Chair, from American design of the period 1770, New England origin. Mahogany frame — W 30, S.D 22, H 42.

No. 291 PELHAM — Sheraton Revolving Book Table, from English design of the period 1790. Mahogany, black decoration — Dia. 22, H 28.

No. 680 EASTMAN — English Type Overstuffed Arm Chair, spring back, spring and down cushion seat. Covered in top grain leather, color optional — W 29, S.D 23, H 31. See page 51 for this model covered in fabric.

No. 497 HARTWELL — Chippendale Mahogany Pie-Crust Table, from English design of the period 1760. Dia. 17¼, H 23½.

No. 615 SCHUYLER — Hepplewhite Mahogany Wing Chair, from English design of the period 1785. Tufted back, and down cushion seat — W 26, S.D 20, H 37.

496 BLISS — Chippendale Mahogany Pie-Crust Table, from English design of the period 1760 — Dia. 20, H 26.

361 DUTTON — Sheraton Mahogany Wing Chair, from English design of the period 1790. Spring back, and spring seat — W 26, S.D 21, H 40.

No. 425 NELSON — Chippendale Mahogany Tray-Table, from English design of the period 1770. Figured mahogany top — Dia. 19½, H 26½.

No. 303 GRISWOLD — Queen Anne Mahogany Arm Chair, from English design of the period 1740. Tufted back and seat — W 26, S.D 19, H 41.

No. 582 MEREDITH — Hepplewhite Mahogany Two-Tier Dumb Waiter, from English design of the period 1785. Bottom tray — Dia. 24, H 34½.

No. 302 WALTON — Chippendale Wing Chair, from English design of the period 1760. Mahogany frame, spring back, and down cushion seat — W 25, S.D 21, H 42.

No. 1003 COOPER — Chippendale Mahogany Two-Tier Dumb Waiter, from English design of the period 1760. Bottom tray — Dia. 23½, H 33.

No. 294 SUTTON — English Type Overstuffed Arm Chair with tufted back and arms and down cushion seat — W 28, S.D 22, H 31.

No. 45 MERRICK — Chippendale Dumb Waiter, from English design of the period 1760. Mahogany, hand carved. Bottom tray Dia. 23, H 45.

No. 46 PLYMOUTH — Chippendale Arm Chair, from English design of the period 1760. Mahogany frame — W 27, S.D 22, H 40.

No. 583 SAYLES — Hepplewhite Mahogany Three-Tier Dumb Waiter, from English design of the period 1785. Bottom tray — Dia. 24, H 45.

No. 598 DAWSON — Adam Mahogany Oval-Back Arm Chair, from English design of the period 1785 — W 24, S.D 20, H 37

No. 581 CHADWICK — Chippendale Mahogany Wig Stand, from English design of the period 1770 — Dia. 11, H 32½.

No. 597 BURBANK — Hepplewhite Upholstered Arm Chair, from English design of the period 1785. Mahogany frame — W 22, S.D 17, H 37.

No. 678 FORD — Queen Anne Walnut Wing Chair, from American design of the period 1750. New England origin. Spring back and down cushion seat — W 34, S.D 21, H 48.

No. 645 MARLSTON — George II Spider-Leg Table, from English design of the period 1735. Walnut, with scalloped ends of burl walnut. Top, burl walnut banded with straight grain walnut — L 26½, D 10½, H 24, leaves down; D 24½ leaves up.

No. 634 FAISON — Queen Anne Walnut Wing Chair, from English design of the period 1715. Spring back and down cushion seat — W 30, S.D 21, H 36.

No. 47 SEYMOUR — Sheraton Mahogany Magazine Table, from English design of the period 1790. L 19, D 14, H 25½.

No. 362 METCALF — Sheraton Upholstered Arm Chair, from American design of the period 1810, New York origin. Button-down back and cushion seat — W 26, S.D 21, H 35.

No. 595 DUNLOP — Regency Mahogany Table, from English design of the period 1815 — L 25, D 15½, H 23.

No. 432 CHASE — English Type Overstuffed Sofa, spring back and three down seat cushions — L 75, S.D 23, H 31.

No. 259 GLENDON — Regency Nest of Tables, from English design of the period 1810. Large table, mahogany, with tooled leather top; small tables in Chinese lacquer decoration, color optional. Also can be had with all three tables in mahogany — L 21, D 12, H 25.

No. 36 DALTON — Queen Anne Wing Chair, from English design of the period 1740. Mahogany frame — W 28, S.D 22, H 45.

No. 375 LANSFORD — Regency Table, from English design of the period 1810. Mahogany, with ebonized turnings, and brass gallery; one long drawer — L 27, D 15½, H 29.

No. 654 MEDSWORTH — Sheraton Table, from English design of the period 1800. Three shelves in figured mahogany — L 25, D 18, H 28.

No. 417 ROCKWELL — Regency Mahogany Canterbury Table, from English design of the period 1815. Figured mahogany top; one long drawer — L 17, D 26, H 26.

No. 485 ABBOTT — English Type Overstuffed Arm Chair, buttoned spring back, and down cushion seat — W 29, S.D 23, H 31.

No. 176 BAMFORD — Regency Table, from English design of the period 1810. Mahogany, with ebonized turnings and brass gallery; one long drawer — L 27, D 15½, H 25.

No. 244 GARDNER — English Type Overstuffed Arm Chair with down cushion and down pillow back — W 28, S.D 23, H 33.

No. 320 SUDBURY — Sheraton Nest of Tables, from English design of the period 1795. Mahogany, with ebony lines — L 20, D 13, H 24. Leaves extended L 32.

No. 363 JOYCE — English Type Overstuffed Arm Chair, with buttoned-down back and down cushion seat. Mahogany square tapered legs — W 28, S.D 22, H 34.

No. 235 KINGSLEY — Chippendale Mahogany Arm Chair, from English design of the period 1770. Buttoned back and seat optional. This chair also available in leather with plain welted back, and plain seat — L 26, S.D 22, H 37.

No. 41 SOUTHWELL — Chippendale Mahogany Table, from English design of the period 1760. L 24, D 14, H 26.

No. 42 WELLESLEY — Chippendale Arm Chair, with tufted back and seat, from English design of the period 1760. Mahogany frame — W 27, S.D 22, H 40.

No. 13 BIRCHALL — Sheraton Console, from English design of the period 1795. Mahogany, inlaid with burl maple, satinwood, and rosewood — L 36, D 13½, H 32.

No. 304 CHATHAM — Regency Mahogany Arm Chair, from English design of the period 1810. Down cushion seat. Painted frame if desired — W 24, S.D 19, H 34.

No. 300 FOSDICK — Sheraton Nest of Tables, from English design of the period 1800. Chinese lacquer decoration, color optional; can also be had in mahogany — L 21, D 12, H 25.

No. 318 COLERIDGE — Directoire Upholstered Arm Chair, adapted from original of the period 1800. Mahogany frame. Channel back, and down cushion seat. Painted frame if desired — W 26, S.D 21, H 35½.

No. 40 EMERY — Chippendale Wing Chair, upholstered in leather with buttoned back and buttoned seat, from English design of the period 1770. Mahogany frame — W 25, S.D 22, H 37.

No. 373 NEVILLE — Sheraton Mahogany Corner Commode, from English design of the period 1795. One drawer — L 20, D 14, H 41½.

No. 624 HOBSON — Regency Mahogany Canterbury, from English design of the period 1815. One drawer — L 18, D 14, H 21.

No. 586 PETERS — English Type Overstuffed Arm Chair. Buttoned spring back, spring and down cushion seat. Covered in top grain leather, color optional — W 28, S.D 22, H 30.

No. 487 ARNOLD — Hepplewhite Mahogany Wing Chair, from English design of the period 1785. Spring channel back and down cushion seat — W 26½, S.D 21, H 40.

No. 470 FOWLER — Hepplewhite Wing Chair, from English design of the period 1785. Mahogany frame, tufted back, and down cushion seat — W 27, S.D 20, H 42.

No. 607 BAILEY — English Type Overstuffed Side Chair. Tufted spring back and seat — W 25, S.D 23, H 34.

No. 230 SLATER — Regency Mahogany Table, for description see page 76.

No. 640 CHURCHILL — Sheraton Mahogany Table, from English design of the period 1790. Octagon top has insert of gold tooled leather, color optional — Dia. 25½, H 24.

No. 434 FORBES — English Type Overstuffed Arm Chair, channel back, inside tufted arms, and down cushion seat — W 29, S.D 22, H 31.

No. 623 CONRAD — Sheraton Nest of Tables, from English design of the period 1790. Mahogany, inlaid with satinwood. Tops, tooled leather; banded with satinwood — L 21, D 13½, H 27.

No. 389 TROWBRIDGE — Sheraton Wing Chair. Buttoned barrel back, and down cushion seat. Mahogany frame — W 26, S.D 20, H 41.

No. 387 BURNSDALE — Sheraton Mahogany Library Steps, from English design of the period 1800. Cupboard section under second step. All steps tooled leather, color optional — L 16, D 29, H 27.

No. 306 MORGAN — English Type Overstuffed Arm Chair with hollow buttoned back, buttoned arms, and down cushion seat — W 28, S. D 20, H 35.

No. 438 HARTDALE — Regency Mahogany Arm Chair, from English design of the period 1810. Spring seat — W 25, S.D 19, H 37.

No. 452 CHARLESPORT — Regency Mahogany Whatnot, with folding reading stand, from English design of the period 1810. Adapted for use as a record cabinet; drawer is partitioned for victrola needles — L 19½, D 17, H 38.

No. 635 CANADA — Sheraton Mahogany Arm Chair, from English design of the period 1790. W 23, S. D 19, H 35.

No. 175 FOXCROFT — Chippendale Mahogany Table, from English design of the period 1770. Two slides — L 13, D 13, H 23½.

No. 399 BRIGHAM — Sheraton Mahogany Upholstered Arm Chair, from English design of the period 1795. Spring seat, cover buttoned over down pads seat and back — W 26, S. D 21, H 35.

No. 555 GILBERT — Regency Mahogany Table, from Continental design of the period 1815. One drawer, two shelves — L 15, D 16½, H 28.

No. 672 RUTLAND — English Type Upholstered Arm Chair, tufted back and down cushion seat. Mahogany frame — W 30, S. D 21, H 33.

No. 253 BURGESS — Regency Table, from English design of the period 1810. Mahogany, inlaid with tulipwood — L 24, D 17, H 28½.

No. 381 OAKLAND — Regency Two-Tier Table, from English design of the period 1810. Mahogany, with tooled leather — L 25, D 17, H 25½.

No. 476 HORTON — English Type Overstuffed Arm Chair with tufted back and down cushion seat — W 30, S. D 22, H 32.

No. 254 CODMAN — Sheraton Spider-Leg Table, from English design of the period 1790. Mahogany, inlaid with English ash — L 29, D 12, H 27½, leaves down; D 33 leaves up.

No. 55 CROSSLEY — Chippendale Sofa, from American design of the period 1770. Four mahogany front legs, hand carved. Spring back and down cushion seat — L 82, S. D 21, H 36.

No. 454 EDWARDS — Hepplewhite Table, from English design of the period 1785. Mahogany, with figured mahogany top cross-banded with mahogany. One drawer — L 29½, D 21½, H 28½.

No. 472 BARNARD — Lawson Type Sofa, with Greek-key arm. Mahogany frame with square tapered and paneled leg — L 78, S. D 23, H 32. Also made as love seat — L 54.

No. 403 WELDON — Hepplewhite Table, from English design of the period 1785. Mahogany, inlaid with satinwood ovals. One drawer — L 24, D 14, H 26½.

No. 601 LAWRENCE — Regency Table, from English design of the period 1810. Mahogany, with figured mahogany top cross-banded with satinwood, ebonized gallery — L 27½, D 20½, H 28.

No. 230 SLATER — Regency Mahogany Table, from English design of the period 1815 — Dia. 17, H 29½.

No. 300 FOSDICK — Sheraton Nest of Tables, from English design of the period 1800 — L 21, D 12, H 25.

No. 410 HAMILTON — Lawson Type Love Seat, with attached cushion back, and down cushions — L 54, S. D 23, H 31. Also made as regular three-part sofa — L 78.

No. 686 BILLSTON — Chippendale Table, from English design of the period 1770. Mahogany, with swirl mahogany top — L 27, D 22, H 29.

No. 453 GRANADA — Adam Table, from English design of the period 1785. Pine base, one drawer; top of quartered figured mahogany, cross-banded with mahogany — L 29, D 20, H 28.

No. 351 DRYDEN — Hobby Table, adapted from Sheraton design of the period 1790. Mahogany — Dia. 25½, H 28.
The name "Hobby Table" is registered in the U. S. Patent Office.

No. 483 BEAUMONT — Sheraton Drop-Leaf Table, from American design of the period 1800. Mahogany top cross-banded with figured mahogany — L 38, D 17, H 28½, closed; D 46, open.

No. 677 BROMFIELD — Chippendale Mahogany Arm Chair, from English design of the period 1760.

No. 589 NEWMARKET — Sheraton Handkerchief Table, from English design of the period 1790. Inside top of tooled leather for cards; one reversible drawer, tooled leather, arranged for backgammon or chess — L 21, D 21, H 28.

No. 589 NEWMARKET — Illustrating table on opposite page opened — Top 30 x 30.

No. 440 CLAYMORE — Regency Side Chair, from English design of the period 1815. Mahogany, with brass rosettes.

No. 428 GROVE — Chippendale Coffee Table, adapted from English design of the period 1770. Mahogany, with tooled leather top — Dia. 27, H 18½.

No. 447 PORTLAND — English Type Overstuffed Small Sofa. Mahogany frame with tapered and paneled legs — L 59, S. D 20, H 29.

No. 56 MASON — Sheraton Sofa, from American design of the period 1820, style of Duncan Phyfe, New York City. Mahogany, hand-carved frame — L 77, S. D 23, H 33.

No. 57 FELTON — Sheraton Coffee Table, adapted from English card table of the period 1795. Black and gold Chinese lacquer decoration, tooled leather top. Can also be had in Mahogany — L 30½, D 21, H 18.

No. 288 BEDFORD — Chippendale Coffee Table, adapted from English design of the period 1760. Mahogany, with tooled leather top — L 34, D 21, H 16¼.

No. 603 LAMONT — Chippendale Coffee Table, adapted from Artist's table of the period 1770. Mahogany with tooled leather top and end sections. Illustration shows table extended — L 32, D 21, H 19½, closed; L 55, extended.

No. 651 ABERDEEN — Chippendale Mahogany Coffee Table, adapted from butler's tray. English design of the period 1770. L 38, D 27½, H 19.

No. 614 GRANT — English Type Overstuffed Sofa, tufted seat, back, and inside arms. Mahogany carved frame — L 79, S. D 24, H 34.

No. 54 GORDON — Chippendale Coffee Table, adapted from card table of the period 1770. Mahogany, with tooled leather top — L 30, D 21, H 19.

No. 397 WORCESTER — English Type Overstuffed Sofa, Lawson style. Three-section spring back, down cushions — L 78, S. D 23, H 32.

No. 689 DANE — Chippendale Coffee Table, adapted from English design of the period 1770. Mahogany, with figured mahogany top; two compartments — L 35, D 20, H 16.

No. 690 CROFTON — Regency Mahogany Coffee Table, adapted from English design of the period 1810. L 36, D 20½, H 20½.

No. 367 RADDISON — Chippendale Nest of Tables, adapted from English design of the period 1770. Mahogany, with tooled leather top — Dia. 27, H 18½.

No. 1012 BEAUFAIN — Regency Arm Chair, from English design of the period 1810. Mahogany, inlaid with satinwood.

No. 267 CHILTON — Regency Coffee Table, adapted from English design of the period 1810. Mahogany, with tooled leather top. Two small drawers — L 30¾, D 26½, H 18.

No. 243 ROGERS — Regency Love Seat, from English design of the peried 1815. Inside back and arms have down pads over the regular hair and spring construction. Mahogany frame — L 59, S. D 21, H 30.

No. 380 GLEASON — Regency Coffee Table, adapted from English design of the period 1810 for use as a Hobby table. Mahogany, with tooled leather top. Contains two drawers, and center display section, glass with brass grille — L 36, D 19½, H 19.

No. 432 CHASE — English Type Overstuffed Sofa — L 75, S. D 23, H 31.

No. 469 OWENS — Regency Coffee Table, adapted from English design of the period 1810. Mahogany, with gold-tooled leather top — L 36, D 18½, H 17½.

No. 422 COREY — Regency Coffee Table, adapted from English design of the period 1810. Mahogany with tooled leather top — L 36, D 19½, H 19.

No. 592 KNEELAND — Regency Coffee Table, adapted from English design of the period 1810. Mahogany, with segmented top of figured mahogany, and circular inlay of amboyna. Plate-rest below — Dia. 28, H 18½.

No. 684 GILMORE — English Type Overstuffed Sofa, with square tapered mahogany legs. Attached down pillow back, and two down seat cushions — L 75, S.D 23, H 33.

No. 255 BRIMMER — Regency Coffee Table, adapted from English design of the period 1810. Mahogany, with gold tooled leather top — L 41, D 19, H 22.

No. 490 PEARSALL — English Type Overstuffed Sofa, with mahogany turned legs. Three down pillows, and three down seat cushions — L 79, S.D 23, H 30.

No. 644 RALSTON — Hepplewhite Coffee Table, adapted from English design of the period 1785. Mahogany, with insert of gold tooled leather — Dia. 36, H 18½.

No. 498 JEROME — English Type Overstuffed Sofa, kidney shape, with square tapered mahogany legs. Tufted back and seat — L 59, S.D 20, H 29.

No. 605 FRANKLIN — English Type Overstuffed Love Seat. Two down pillows, and two down seat cushions — L 52, S.D 22, H 29.

No. 255 BRIMMER — For description of table see page 99.

No. 387 BURNSDALE — For description of library steps see page 65.

No. 617 COLEBROOK — Regency Mahogany Coffee Table, adapted from English design of the period 1815. Gold tooled leather top — L 36, D 21, H 20½.

No. 274 FIELDING — English Type Overstuffed Sofa, mahogany legs. Tufted spring back, and three down cushions — L 76, S.D 24, H 33.

No. 204 FANEUIL — Sheraton Mahogany Sofa, from English design of the period 1795. Spring back and down cushion seat — L 77, S.D 22, H 30.

No. 311 IVES — Hepplewhite Mirror, from American design of the period 1795. Antiqued gold leaf, entirely hand carved — Frame 52 x 23½, Mirror 29 x 19.

No. 317 DOUGLAS — Regency Card Table, from English design of the period 1820. Black and gold decoration, tooled leather top, two drawers. Also can be had in mahogany — L 31½, D 31½, H 29.

No. 69 WALLACE — Hepplewhite Upholstered Arm and Side Chair, from English design of the period 1785. Mahogany frame.

No. 118 HASTINGS — Chippendale Mahogany Chest of Drawers, serpentine front, from English design of the period 1770 — L 28, D 18, H 31.

No. 58 HATFIELD — Hepplewhite Mahogany Chest of Drawers, bow-front, from English design of the period 1785. Also adaptable for use as a dining room piece — L 28, D 18, H 31.

No. 59 HAMPSTEAD — Sheraton Mahogany Commode, from English design of the period 1795. Suitable size for use in the dining room — L 42, D 20½, H 33.

No. 286 LEVERETT — Regency Commode, from English design of the period 1810. Mahogany, inlaid with tulipwood and ebony lines; mirror backs in end sections — L 46, D 14½, H 36½.

No. 279 CHAUNCY — Adam Mirror, from English design of the period 1775. Antiqued gold leaf, entirely hand carved — Frame 47 x 24, Mirror 23½ x 17½.

No. 61 BURNHAM — Sheraton Commode, from English design of the period 1790. Mahogany, inlaid with satinwood. Cupboards contain sliding silver trays for use as a dining room piece — L 53½, D 23, H 36.

No. 309 BABSON — Chippendale Book Table adapted for radio, from English design of the period 1770. Chinese lacquer decoration, color optional. Also can be had in mahogany with or without radio — L 30, D 15½, H 29½.

No. 260 JACKSON — Hepplewhite Commode, from English design of the period 1785. Mahogany, inlaid with tulipwood, brass wire grille. Two drawers — L 34, D 15, H 37.

No. 458 BELGRAVE — Regency Commode, from English design of the period 1810. Mahogany, with brass grille — L 35½, D 16, H 34½.

No. 656 HOLBERT — Regency Commode, from English design of the period 1810. Mahogany, with brass grille doors and gold tooled writing or service slide — L 31½, D 15, H 34½.

No. 647 DUNMORE — George II Bachelors' Chest, from English design of the period 1735. Walnut, with burl walnut top and drawer fronts, cross-banded with English ash. Five drawers — L 26½, D 13, H 29¾.

No. 455 GRIFFITH — Chippendale Mahogany Bachelors' Chest, from English design of the period 1760. Five drawers — L 29, D 13, H 30.

No. 620 SUMNER — Chippendale Mahogany Chest of Drawers, serpentine front, from English design of the period 1770. Four drawers and gold tooled leather writing or service slide — L 43½, D 21½, H 36.

No. 621 DWINELL — Hepplewhite Bow-Front Chest of Drawers, from English design of the period 1785. Mahogany inlaid with satinwood. Gold tooled leather writing or service slide — L 38, D 20, H 34½.

No. 596 CORNWALL — Hepplewhite Mahogany Breakfront Commode, from English design of the period 1785 — L 38, D 13½, H 30.

No. 681 HOLLINGSWORTH — Regency Mahogany Commode, from English design of the period 1805. Three drawers, two cupboards and center portion with brass grille — L 48, D 14, H 34.

No. 679 ROLF — Hepplewhite Commode, from English design of the period 1790. Mahogany, inlaid with rosewood. One drawer, three sliding trays. Suitable size for dining room use — L 41½, D 18½, H 34.

No. 308 MANCHESTER — Chippendale Pedestal Writing Desk, from English design of the period 1770. Chinese lacquer decoration with tooled leather top, color optional. File drawer lower right — L 48, D 26, H 30.

No. 165 DENNISON — For complete description of mirror see page 14.

No. 75 HOLBECK — Chippendale Mahogany Ladder-Back Arm Chair, from English design of the period 1770.

No. 404 BEAUPORT — Chippendale Pedestal Writing Desk, from English design of the period 1770. Mahogany, with tooled leather top. File drawer under top drawer in left-hand pedestal — L 54, D 30, H 30½.

No. 466 FARRELL — Chippendale Mahogany Side Chair from English design of the period 1760.

No. 68 BUCKINGHAM — Sheraton Writing Desk, kidney shaped, from English design of the period 1790. Mahogany, inlaid with rosewood, tooled leather top; file drawer lower right — L 49½, D 23, H 30.

No. 69 WALLACE — Hepplewhite, Mahogany Arm Chair from English design of the period 1785.

No. 70 MANSFIELD — Chippendale Pedestal Writing Desk, from English design of the period 1770. Mahogany, with tooled leather top; file drawer lower right. Also can be had with Chinese lacquer decoration, see page 121 — L 48, D 26, H 30.

No. 71 KENWOOD — Hepplewhite Arm Chair, from English design of the period 1785. Mahogany, hand carved.

No. 196 KINGSTON — Chippendale Pedestal Writing Desk, from English design of the period 1770. Mahogany, inlaid with English ash, tooled leather top; file drawer lower right — L 42, D 24, H 29½.

No. 649 NORTHCLIFFE — Chippendale Mahogany Pedestal Writing Desk, from English design of the period 1770. Gold tooled leather top; file drawer lower right — L 48, D 27, H 29½.

No. 633 KILBY — Hepplewhite Mahogany Table Desk, from English design of the period 1785. Gold tooled leather top; six drawers — L 55, D 29, H 30½.

No. 474 BRIGGS — Hepplewhite Mahogany Upholstered Arm Chair, from English design of the period 1785. Color of leather optional — W 24, S.D 20, H 33.

No. 393 CARSON — Regency Table Desk, from English design of the period 1810. Mahogany, with gold tooled leather top; three drawers — L 48, D 28, H 29½.

No. 270 GERALD — Hepplewhite Arm Chair, for description see page 32.

No. 591 GRAMERCY — Regency Desk, from English design of the period 1810. Mahogany drawer fronts and reverse side, inlaid with tulipwood; gold tooled leather top. Eight drawers, file drawer lower right — L 60, D 29, H 29½.

No. 83 ROBART — Sheraton Tambour Writing Desk, from American design of the period 1800, Newburyport, Massachusetts, origin. Mahogany, inlaid with satinwood and marquetry — L 36, D 17½, H 46.

No. 84 APPLEGATE — Sheraton Tambour Writing Desk, from American design of the period 1790. Attributed to John Seymour and Son, Boston. Mahogany, inlaid with satinwood. Reproduction Battersea enamel pulls — L 37, D 18½, H 34½.

No. 597 BURBANK — Hepplewhite Arm Chair, for description see page 43.

No. 77 STONEGATE — Sheraton Tambour Secretary, from American design of the period 1800, Newburyport, Massachusetts origin. Mahogany, inlaid with satinwood and marquetry — L 36, D 17½, H 76.

No. 78 MARBLEHEAD — Chippendale Secretary, from English design of the period 1765. Mahogany, top fretted in rosewood; desk can be had separately — L 30, D 18, H 80.

No. 26 STRATFORD — Sheraton Arm Chair, see page 28.

No. 298 GATESWELL — Sheraton Tambour Secretary, from American design of the period 1790, New England origin. Mahogany, inlaid with satinwood; reproduction Battersea pulls — L 37, D 18½, H 78.

No. 650 BROMPTON — George II Secretary, from English design of the period 1735. Walnut, with veneers of burl walnut. Desk can be had separately — L 26, D 17, H 81.

No. 74 ANDOVER — Chippendale Mahogany Block-front Secretary, from American design of the period 1770, Rhode Island School. Desk can be had separately — L 36, D 19½, H 84.

No. 75 HOLBECK — Chippendale Mahogany Ladder-back Arm Chair, from English design of the period 1770.

No. 76 HINGHAM — Chippendale Mahogany Secretary, from English design of the period 1765. Desk interior similar to piece on opposite page; desk can be had separately — L 36, D 18, H 86.

No. 673 VANTINE — Regency Bookcase, from English design of the period 1820. Mahogany, inlaid with rosewood; brass gallery. Cupboard space contains adjustable shelf — L 20, D 12½, H 56½.

No. 251 COMPTON — Regency Bookcase, from English design of the period 1810. Mahogany, with tooled leather writing slide, and brass grille doors — L 30½, D 11, H 57.

No. 449 JOHNSBURY — Sheraton Mahogany Bookcase, from English design of the period 1790. Two drawers — L 22½, D 10, H 45½.

No. 85 BERKELEY — Hepplewhite Bookcase, from English design of the period 1785. Mahogany, inlaid with English ash — L 36, D 10, H 46.

No. 459 VAUGHAN — Regency China Cabinet or Bookcase, from English design of the period 1810. Mahogany, with painted interior, color optional — L 30, D 11, H 85.

No. 460 FARRINGTON — Regency Mahogany Arm Chair, from English design of the period 1810.

No. 352 PAYSON — Hepplewhite Pine Bookcase or China Cabinet, from English design of the period 1770. Painted interior, color optional — L 32, D 14, H 83½.

No. 186 ASPINWALL — Chippendale, Mahogany Fretted Hanging Shelves, from English design of the period 1770. L 30, D 8, H 33.

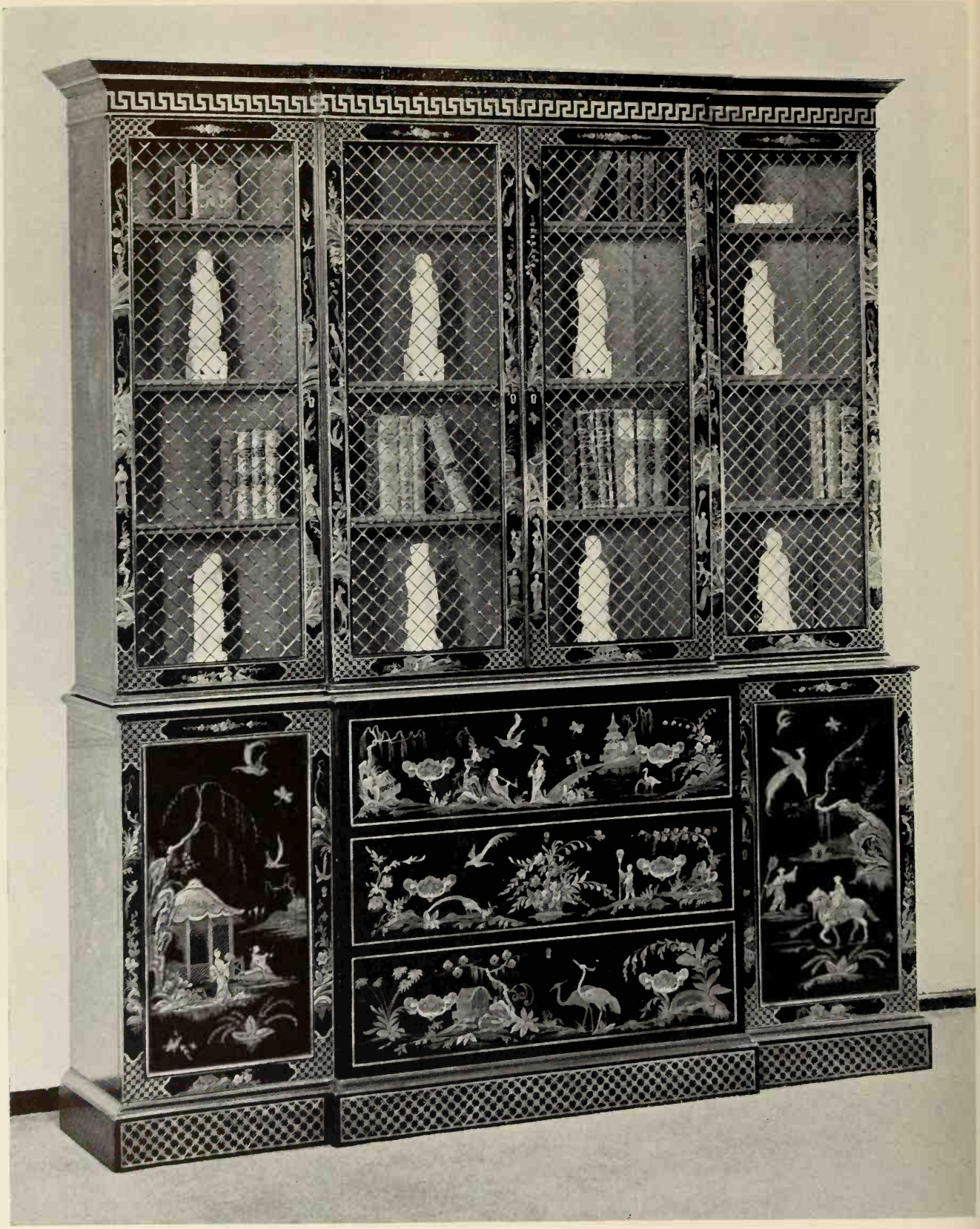
HOSPITALITY REIGNS *in the* DINING ROOM

old friends *old* wine & *good* food

with the charm of a GEORGIAN DINING TABLE promote

A FLOW OF WIT, A FEAST OF REASON

& A HAPPY GUEST



No. 90 PALFREY — Chippendale Breakfront Bookcase or China Cabinet, from English design of the period 1770. Decorated in black and gold Chinese lacquer, with interior of jade green; brass grille doors — L 65, D 15, H 78.

No. 87 RIVINGTON — Chippendale Mahogany Breakfront Bookcase or China Cabinet, from English design of the period 1765. Doors of upper case contain eighty-four panes of glass — L 65, D 15, H 78.

No. 86 DEANSGATE — Chippendale Mahogany Breakfront Bookcase or China Cabinet with butler's drawer, from English design of the period 1770. L 56, D 17, H 78.

No. 295 WOLLASTON — Chippendale Breakfront Bookcase or China Cabinet with butler's drawer, from English design of the period 1770. Mahogany, inlaid with crossband satinwood — L 65, D 17, H 78.

No. 658 ALGONQUIN — Hepplewhite Breakfront Bookcase, from English design of the period 1785. Mahogany inlaid with satinwood. Contains three gold tooled leather slides, center one for writing — L 68, D 18, H 91. Estimates for crown glass furnished on request.

No. 600 BOLTON — Chippendale Mahogany Breakfront Bookcase, with butler's drawer, from English design of the period 1770 — L 76, D 17½, H 97.

No. 495 CONWAY — Chippendale Mahogany Breakfront Bookcase, from English design of the period 1770. Contains writing drawer with partitions and sliding top of gold tooled leather — L 59, D 17½, H 78.

No. 261 HAVILAND — Hepplewhite Mahogany Breakfront Bookcase with butler's drawer, from English design of the period 1785. L 76, D 15½, H 85.

No. 379 BEACHAM — Regency Wing-front Bookcase or China Cabinet, from English design of the period 1815. Mahogany, with black and gold decoration, painted interior — L 65, D 14, H 82.

No. 91 WARWICK — Hepplewhite Breakfront Bookcase or China Cabinet, from English design of the period 1785. Mahogany, with old blue painted interior, paint color optional — L 48, D 14, H 80.
This design also made in pine, with painted interior, color optional.

No. 636 WALTHAM — Chippendale Mahogany Breakfront Bookcase, with butler's drawer, from English design of the period 1770 — L 65, D 17½, H 87.

No. 89 CLARENDON — Hepplewhite Breakfront Bookcase or China Cabinet, from English design of the period 1785. Mahogany, painted interior if desired — L 44, D 12½, H 72.

No. 92 CHESTER — Hepplewhite China Cabinet, from English design of the period 1785. Mahogany; upper doors contain thirty panes of glass — L 34, D 14, H 78.

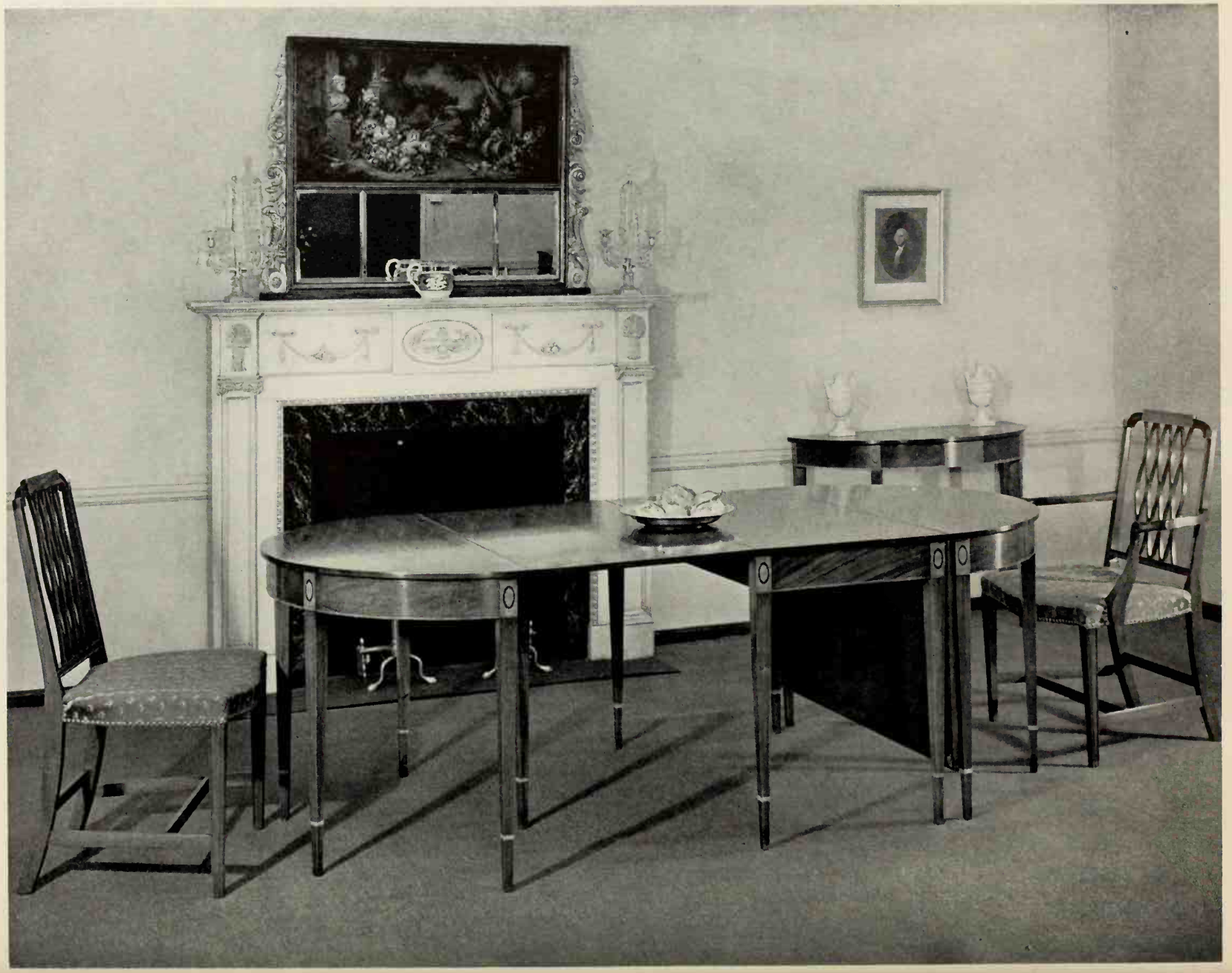
No. 93 STAMFORD — Chippendale Corner Cabinet, from American design of the period 1775. New England origin. Mahogany with painted interior any color desired — L 30, D 15, H 78.
This piece also made with fitted door for upper case which contains thirteen panes of glass.

No. 96
CHESTER-
SHIRE —
Sheraton
Two-Pedestal
Dining Table,
from American
design of the
period 1810.
Mahogany top
cross-banded
with rosewood;
pedestals carved
by hand in the
style of Duncan
Phyfe — L 72,
W 48, H 29.
Two 21″
extension leaves.
Illustration
shows the use of
three pedestals
— L 112 closed.

No. 354 WOLSELEY — Hepplewhite Breakfront Commode, from English design of the period 1775. Mahogany, with fancy mahogany top cross-banded with mahogany. Service slide has insert of tooled leather — L 65½, D 18½, H 36½.

No. 106
CROSBY — Hepplewhite Three-Part Dining Table, from American design of the period 1785. Mahogany inlaid with marquetry — L 66, W 42, H 29, closed; L 112 open.

No. 26
STRATFORD — Sheraton Arm and Side Chair, from American design of the period 1790. Attributed to Benjamin Frothingham, Charlestown, Massachusetts. Mahogany inlaid with satinwood.



No. 637 CONCORD — Hepplewhite Mahogany Breakfront Commode, with butler's drawer, from English design of the period 1775 — L 63, D 16½, H 35½.

No. 310
DONALDSON — Sheraton Mahogany Dining Table, from American design of the period 1810. L 72, W 44, H 29. Two 21″ extension leaves.

No. 109
DONCASTER — Same design as Donaldson made with two pedestals only.

No. 234
FULTON — Sheraton Mahogany Arm and Side Chair, from American design of the period 1815, style of Duncan Phyfe.

No. 279
CHAUNCY — Adam Mirror, from English design of the period 1775. Antiqued gold leaf, entirely hand carved — Frame 47 x 24, Mirror 23½ x 17½.

No. 92
CHESTER — for description of china cabinet see page 158.

No. 431 RUMFORD — Regency Mahogany Commode, from English design of the period 1810. End sections have hand-made brass grilles trimmed with brass rosettes — L 68, D 19, H 36.

No. 491 HAWTHORNE — Gilt Carved Convex Mirror, with black decoration, from English design of the period 1760 — Frame L 22, H 38, Mirror Dia. 18.

No. 451
LESTER — Regency Dining Table, from English design of the period 1810. Mahogany, top inlaid with broad band of rosewood — L 78, D 48, H 29, two 21-inch extension leaves.

No. 462
BYRON — Regency Carved and Upholstered Mahogany Side Chair, from English design of the period 1810.

No. 460
FARRINGTON — Regency Carved and Upholstered Mahogany Arm Chair, from English design of the period 1810.

No. 459
VAUGHAN — For description of China Cabinet see page 142.

No. 457 LANGDON — Regency Sideboard, from English design of the period 1810. Mahogany, inlaid with rosewood lines, six drawers — L 72, D 26, H 36.

No. 491 HAWTHORNE — For description of mirror see page 165.

No. 100
PORT-
CHESTER —
Sheraton
Two-Pedestal
Dining Table,
from English
design of the
period 1800. Top
banded with
figured
mahogany;
mahogany
pedestals and
legs — L 70,
W 46, H 29.
Two 21″
extension leaves.

No. 643
BERNARD —
Hepplewhite
Mahogany Arm
and Side Chair,
from English
design of the
period 1785.

No. 256 FRANCIS SEAVER — Hepplewhite Sideboard, from American design of the period 1785, New England origin. Mahogany, inlaid with tulipwood and holly lines — L 72, D 27½, H 41.

No. 627
GREGORY —
Hepplewhite
Dining Table,
adapted from
American design
of the period
1790. Mahogany,
inlaid with
satinwood lines
— L 68, W 44,
H 29½. Two 21″
extension leaves.

No. 584
BARNES —
Hepplewhite
Breakfront
Bookcase or
China Cabinet,
from English
design of the
period 1785.
Mahogany,
painted interior
— L 44, D 12½,
H 72.

No. 359
DRAPER —
For description of
chairs see page
182.

No. 99 SOUTHMEAD — Hepplewhite Sideboard, from American design of the period 1785. Connecticut origin. Mahogany, inlaid with satinwood, ebony and holly lines, and marquetry — L 70, D 23, H 38.

Portrait of Samuel Alleyne Otis, Father of Harrison Gray Otis, both of Beacon Hill.

No. 98
CLAYTON —
Sheraton
Two-Pedestal
Dining Table,
from English
design of the
period 1790.
Mahogany, top
cross-banded
with satinwood,
base inlaid with
satinwood panels.
L 68, W 42, H 29,
two 21″ extension
leaves.

No. 73
GEFFRYE —
Sheraton
Mahogany Arm
and Side Chair,
from American
design of the
period 1790,
Philadelphia
origin.

No. 92
CHESTER —
Hepplewhite
China Cabinet,
see page 158.

No. 421 WESTGATE — Hepplewhite Sideboard, from English design of the period 1785. Mahogany, with satinwood inlay, six drawers — L 66, D 22½, H 36.

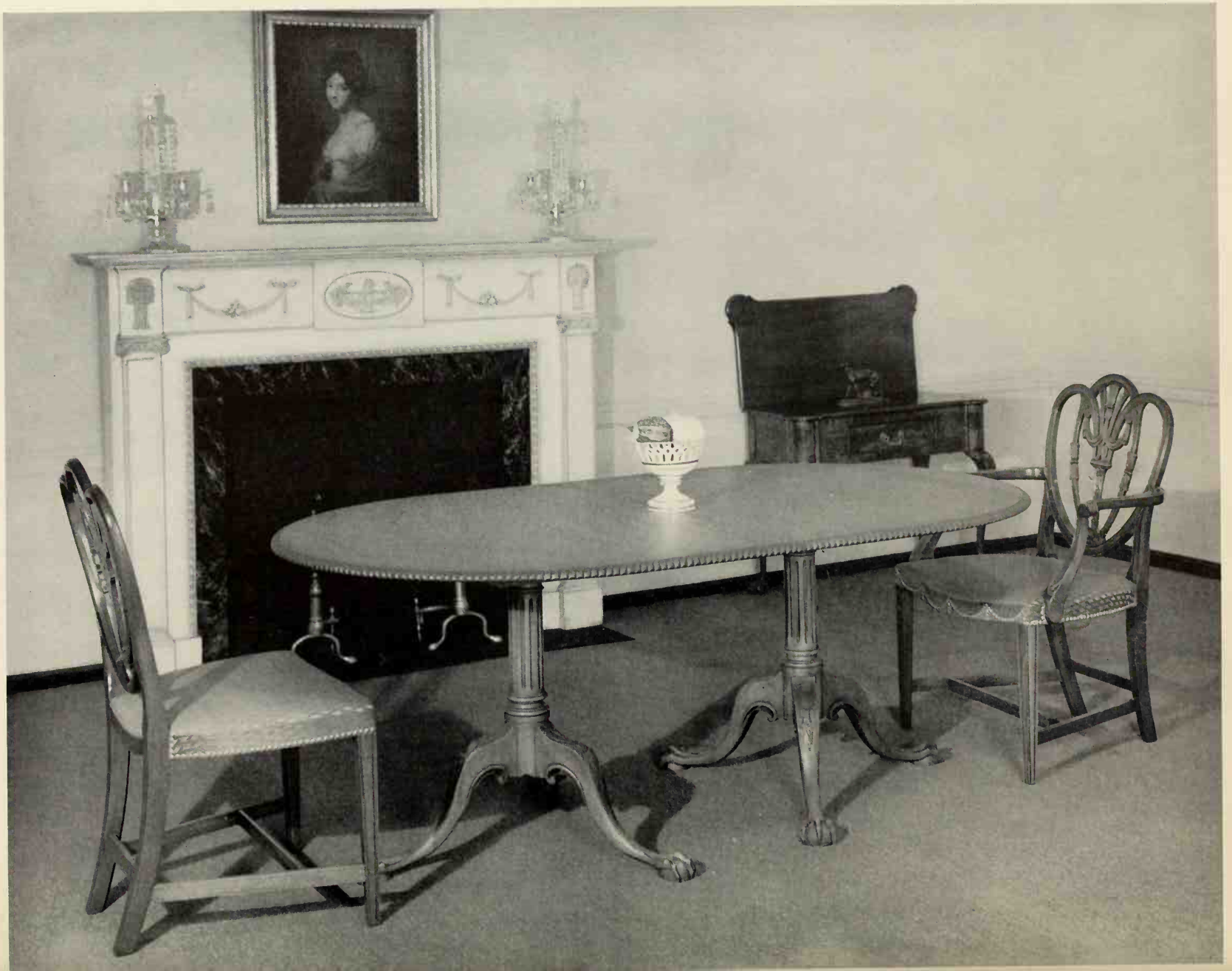
No. 653
CONNING —
Regency
Two-Pedestal
Dining Table,
from English
design of the
period 1815.
Mahogany, top
crossbanded
with wide band
of figured
satinwood —
L 68, W 44,
H 29. Two 21″
extension leaves.

No. 419
SAWYER —
For description of
chair see page 184

No. 655 LARCHMONT — Hepplewhite Serpentine-Front Sideboard, from English design of the period 1785. Mahogany, inlaid with satinwood lines and marquetry. Drawer fronts and doors crossbanded with rosewood. Two long drawers; two compartments, one of which has three sliding silver trays — L 70, D 25, H 36½.

No. 103
LEIGHTON —
Chippendale
Mahogany
Two-Pedestal
Dining Table,
from English
design of the
period 1770.
Hand carved
pedestals and
edge of top with
splayed gadroon
carving — L 72,
W 44, H 29,
one 24″ extension
leaf.

No. 71
KENWOOD —
Hepplewhite
Shield-Back Arm
and Side Chair,
from English de-
sign of the period
1785. Mahogany
hand carved.



No. 104 MARLBORO — Hepplewhite Console, or Serving Table, from English design of the period 1780. Mahogany, hand carving; one long silver drawer — L 72, D 16½, H 36. Can be had, special order, L 60.

No. 105 CASWELL — Adam Wall Lights, from English design of the period 1770. Antiqued gold leaf; entirely carved by hand — W 8½, H 14.

No. 329
GRANVILLE
— Sheraton
Mahogany
Two-Pedestal
Dining Table,
from English
design of the
period 1800.
L 68, W 44, H 29.
Two 21″
extension leaves.

No. 492
Avon —
Chippendale
Mahogany Arm
and Side Chairs,
from English
design of the
period 1770.

No. 329 GRANVILLE — Hepplewhite Mahogany Sideboard, from English design of the period 1775. Two long drawers, two cupboards — L 67, D 23½, H 36.

No. 279 CHAUNCY — For description of mirror see page 108.

No. 111
VANDERLYN
— Sheraton
Mahogany
Two-Pedestal
Dining Table,
from American
design of the
period 1810.
L 68, W 42, H 29,
one 24″ extension
leaf.

No. 66
VENDOME —
Sheraton
Mahogany Arm
and Side Chair,
from English
design of the
period 1790.

No. 107 COVINGTON — Hepplewhite Mahogany Sideboard, serpentine front, from English design of the period 1785 — L 66, D 22½, H 36.

No. 108 BOSWORTH — Hepplewhite Mirror, from American design of the period 1800. Attributed to Cermenati and Bernarda, Salem, Massachusetts. Antiqued gold leaf; entirely hand carved — Frame, L 44, H 35, Mirror 39 x 17.

Upper left
No. 358 BLAISDELL — Regency Mahogany Side Chair, from English design of the period 1815. Tufted spring seat.
Upper right
No. 1017 GIBBES — Duncan Phyfe Mahogany Side Chair, from American design of the period 1815. New York origin.
Lower left and right
No. 359 DRAPER — Regency Arm and Side Chair, from English design of the period 1810. Mahogany, inlaid with satinwood.

No. 69 WALLACE — Hepplewhite Upholstered Arm and Side Chair, from English design of the period 1785. Mahogany frame.
No. 71 KENWOOD — Hepplewhite Mahogany Arm and Side Chair, from English design of the period 1785.

Upper left and right
No. 64 HALSEY — Chippendale Mahogany Arm and Side Chair, from American design of the period 1770.

Lower left
No. 217 TRIMONT — Hepplewhite Mahogany Side Chair, from English design of the period 1785. Arm chair has upholstered back, frame detail same as side chair.

Lower right
No. 419 SAWYER — Hepplewhite Mahogany Side Chair, from American design of the period 1785.

Upper Left
No. 238 ANDREWS — Regency Mahogany Arm Chair, from English design of the period 1810.
Upper Right
No. 371 SANFORD — Hepplewhite Mahogany Arm and Side Chair, from English design of the period 1785.
Lower left
No. 440 CLAYMORE — Regency Side Chair, from English design of the period 1815. Mahogany with brass rosette.
Lower right
No. 439 BRAEMORE — Regency Mahogany Upholstered Side Chair, from English design of the period 1815.

No. 330 CUMBERLAND — Regency Three-Tier Mahogany Serving Table, from English design of the period 1815 — L 38, D 18, H 40½.

No. 414 BILLINGS — Regency Candle Stand, from English design of the period 1810. Mahogany or black, with gold rosettes and decoration — Dia. 11, H 45½.

No. 18 OTIS — For description of mirror see page 15.

No. 114 COLTON — Hepplewhite Serving Table, from English design of the period 1785. Mahogany, with ebony lines; three serving slides with tooled leather tops, color optional — L 36, D 18½, H 32.

No. 115 HASKELL — Chippendale Mahogany Tripod Stand, from English design of the period 1770. Dia. 9, H 37.

No. 272 BRISTOL — Regency Serving Table, from English design of the period 1810. Mahogany, inlaid with panels of satinwood on the legs, and outside uprights — L 48, D 24, H 41.

No. 117 SARATON — Chippendale Mahogany Serving Commode, from English design of the period 1770. Three silver drawers, and cupboard below — L 35½, D 20, H 36½.

No. 622 RICHARDS — Hepplewhite Extension Console, adapted from English design of the period 1785. Mahogany, inlaid with satinwood. Addition of two 18″ leaves extends table to dining room size — L 39, D 21, H 31, closed. H 30, L 78, open.

No. 466 FARRELL — Chippendale Mahogany Arm and Side Chair, from English design of the period 1760.

BEAUTY & COMFORT *in the* BEDROOM

Graceful Georgian Furniture

in the *bedroom*, built with the double motive of *beauty & comfort*,

gives an atmosphere *of* RESTFUL CHARM

& QUIET LUXURY

No. 630 PHILADELPHIA — Sheraton Mahogany Bed, inlaid with satinwood and fancy lines, adapted from American design of the period 1800. Philadelphia origin — 3′ 3″ and 4′ 6″. Headboard 43″, Footboard 26″.

No. 631 PHILADELPHIA — Hepplewhite Table, Mahogany, inlaid with fancy lines; from American design of the period 1780. Philadelphia origin. One cupboard — L 17½, D 15½, H 29½.

No. 359 DRAPER — For description of chair see page 182.

No. 134 SEELER — Sheraton Chest of Drawers, from American design of the period 1790. Philadelphia origin. Mahogany, inlaid with satinwood, ivory escutcheons — L 43, D 22, H 35.

No. 545 FROTHINGHAM — Regency Mirror, from English design of the period 1810. Mahogany, with black and gold decorations — Frame 43 x 23, Mirror 29 x 19½.

No. 185 RADCLIFFE — Sheraton Dressing Table, from English design of the period 1790. Mahogany, inlaid with satinwood. One shallow, and one deep drawer on either side in upper case. Top pulls forward for additional space — L 34, D 19, H 57.

No. 128 PAXTON — Hepplewhite Mahogany Stool, from English design of the period 1785. Dia. 17½, H 18.

No. 188 AMWELL — Chippendale Wall Bracket, from English design of the period 1770. Mahogany and gilt — L 9, W 4½, H 7.

No. 184 SELDON — Sheraton High Chest, from English design of the period 1790. Mahogany, inlaid with satinwood; ivory escutcheons. Four similar drawers and one deep blanket drawer. Toilet slide center — L 35, D 19½, H 49.

No. 359 DRAPER — For description of chair see page 182.

No. 199 McKEAN — Regency Bed, adapted from English design of the period 1810. Mahogany, fretted portion black and gold, or mahogany if preferred. 3′3″ and 4′6″. Headboard 40, Footboard 28.

No. 129 CRANSTON — Sheraton Mahogany Table, from American design of the period 1800. Newburyport School — L 19, D 16, H 30.

No. 460 FARRINGTON — Regency Mahogany Side Chair, from English design of the period 1810.

No. 123 MACOMBER — Hepplewhite Mahogany Bow-Front Chest of Drawers, inlaid with burl maple and ebony lines, from English design of the period 1785. Toilet slide; reproduction Battersea enamel hardware — L 39, D 22, H 34½.

No. 16 KINROSS — Sheraton Mirror, from English design of the period 1800. Antiqued gold leaf, with églomisé panel — Frame 35 x 23, Mirror 27 x 15½.

No. 127 GLENCOE — Hepplewhite Mahogany Powder Table, serpentine front, from English design of the period 1785. Ivory pulls and paterae — L 27, D 17, H 54.

No. 128 PAXTON — Hepplewhite Mahogany Stool, from English design of the period 1785. Dia. 17½, H 18.

No. 121 MAYFAIR — Hepplewhite High Chest of Drawers, from English design of the period 1785. Mahogany and burl maple. Five drawers — L 37½, D 21, H 48½.

No. 119 TALMAN — Hepplewhite Mahogany Table, inlaid with burl maple and ebony, from American design of the period 1790. Attributed to Abner Toppan, Newburyport, Massachusetts — L 20, D 16, H 29½.

No. 133 MONTVILLE — Hepplewhite Mahogany Toilet Mirror, inlaid with burl maple, cross-banded with rosewood, from English design of the period 1785 — W 22, D 8, H 25.

No. 125 BAXTER — Hepplewhite Mahogany Carved Field Bed, from American design of the period 1790, Philadelphia origin. Can be had without canopy frame. 3′ 3″ and 4′ 6″. Posts 67″.

No. 164 MILLER — Sheraton Mahogany Field Bed, from American design of the period 1795, Salem, Massachusetts, origin. Original once owned by General Miller of the War of 1812, is still in possession of a descendant. 3′ 3″ and 4′ 6″. Posts 68″.

No. 503 BRADBURY — Regency Mahogany Bed, adapted from English design of the period 1815. 3′3″ and 4′6″. Headboard 42, Footboard 25.

No. 504 BRADBURY — Regency Table, from English design of the period 1815. Mahogany, trimmed with ivory pulls. Three Drawers — L 16½, D 16½, H 29.

No. 26 STRATFORD — Sheraton Side Chair, from American design of the period 1790. Mahogany inlaid with satinwood.

No. 500 BRADBURY — Regency Chest of Drawers, from English design of the period 1815. Mahogany, trimmed with synthetic ivory ring pulls — L 44, D 23½, H 38.

No. 505 BRADBURY — Regency Mirror, from Continental design of the period 1810. Bone white and lavender, gilt decoration — Frame 41 x 23, Mirror 29½ x 17½.

No. 502 BRADBURY — Regency Dressing Table, from English design of the period 1810. Mahogany, trimmed with ivory pulls. Five drawers — L 43½, D 19, H 29.

No. 506 BRADBURY — Regency Oval Gilt Mirror, from English design of the period 1815. Frame 32 x 24, Mirror 29 x 21.

No. 480 MILFORD — Regency Mahogany Bench, with leafage carving, from English design of the period 1810 — L 23, D 17, H 18.

No. 501 BRADBURY — Regency Chiffonier, from English design of the period 1815. Mahogany, trimmed with synthetic ivory ring pulls. Three drawers, two sliding trays — L 36, D 19, H 49.

No. 26 STRATFORD — For description of chair see page 202.

No. 512 COLCHESTER — Regency Mahogany Bed, adapted from Continental design of the period 1810. 3′3″ and 4′6″. Headboard 42, Footboard 26. Can be had with panel in footboard.

No. 555 GILBERT — Regency Mahogany Table, from Continental design of the period 1815. One drawer, two shelves — L 15, D 16½, H 28.

No. 437 TINKHAM — For description of chair see page 208.

No. 530 ELLSWORTH — Regency Chest of Drawers, from English design of the period 1800. Mahogany, with figured mahogany drawer fronts — L 44, D 22½, H 36.

No. 535 ELLSWORTH — Regency Mirror, from English design of the period 1815. Mahogany and thuya, black and gold decoration — Frame 45½ x 23, Mirror 35½ x 20.

No. 532 ELLSWORTH — Regency Dressing Table, from English design of the period 1810. Mahogany, with figured mahogany drawer fronts. Five drawers — L 44, D 22½, H 29.

No. 536 ELLSWORTH — Regency Dressing Table Mirror, from English design of the period 1815. Gilt, with black decoration — Frame 38 x 23, Mirror 29½ x 19½.

No. 437 TINKHAM — Regency Side Chair, from English design of the period 1815. Black and gold decoration, cane seat.

No. 628 CONNECTICUT — Hepplewhite Chest-on-Chest, from American design of the period 1800. Mahogany, inlaid with satinwood. Ten drawers — L 38, D 20½, H 73½.

No. 399 BRIGHAM — Sheraton Mahogany Upholstered Arm Chair, from English design of the period 1795. Spring seat, cover buttoned over down pads, seat and back — W 26, S. D 21, H 35.

No. 628 CONNECTICUT — Hepplewhite Mahogany (4 post) Bed, from American design of the period 1790. 3′3″ and 4′ 6″. Posts 66″.

No. 628 CONNECTICUT — Hepplewhite Table, from American design of the period 1790. Mahogany, inlaid with holly lines. Hartford origin. Two drawers — L 18½, D 16, H 29½.

No. 66 VENDOME — For description of chair see page 212.

No. 628 CONNECTICUT — Hepplewhite Serpentine - Front Chest of Drawers, from American design of the period 1790. Mahogany, inlaid with holly lines. Connecticut origin — L 42, D 22, H 36.

No. 628 CONNECTICUT — Sheraton Mirror, from American design the period 1800, Hartford origin. Antiqued gold leaf, with églomisé panel decorated in gold and silver — Frame 40 x 22, Mirror 25½ x 15½.

No. 628 CONNECTICUT — Sheraton Mahogany Dressing Table, from American design of the period 1800. Connecticut origin — L 41, D 18½, H 30.

No. 628 CONNECTICUT — Hepplewhite Mahogany Toilet Mirror, from American design of the period 1800. L 18½, D 10, H 23.

No. 66 VENDOME — Sheraton Mahogany Side Chair, from English design of the period 1790.

No. 628 CONNECTICUT — Hepplewhite Serpentine-Front High-Chest, from American design of the period 1790. Mahogany inlaid with holly lines. Five drawers — L 37, D 21, H 48.

No. 626 MASSACHUSETTS — Sheraton Bed, from American design of the period 1800, McIntire influence. Mahogany, inlaid with fancy lines — 3′ 3″ and 4′ 6″. Headboard 41, Footboard 26.

No. 626 MASSACHUSETTS — Sheraton Table, from American design of the period 1810, Salem origin. Mahogany, inlaid with fancy lines. Cupboard compartment; top side drawer operates both ways — L 19, D 16, H 29½.

No. 676 LUDLOW — Regency Side Chair, from English design of the period 1815. Mahogany, inlaid with ebony.

No. 626 MASSACHUSETTS — Sheraton Bow-Front Chest of Drawers, from American design of the period 1810, Salem origin. Mahogany, inlaid with fancy lines — L 44, D 23, H 39½.

No. 626 MASSACHUSETTS — Sheraton Mirror, from American design of the period 1800. Antiqued gold leaf, with églomisé panel of the Constitution in color — Frame 40 x 22, Mirror 25½ x 15½.

No. 626 MASSACHUSETTS — Sheraton Dressing Table, from American design of the period 1810, Salem origin. Mahogany inlaid with fancy lines — L 37½, D 18, H 30.

No. 626 MASSACHUSETTS — Hepplewhite Mahogany Toilet Mirror, from American design of the period 1800. L 18½ D 10, H 23.

No. 437 TINKHAM — Regency Side Chair, from English design of the period 1815. Black and gold decoration, cane seat

No. 626 MASSACHUSETTS — Sheraton Bow-Front High-Chest, from American design of the period 1810. Mahogany, inlaid with fancy lines. Five drawers — L 35½, D 21, H 49.

No. 676 LUDLOW — Regency Arm Chair, from English design of the period 1815. Mahogany, inlaid with ebony.

No. 625 PORTSMOUTH — Sheraton Bed, from American design of the period 1800, New Hampshire School. Mahogany, inlaid with fancy lines — 3′3″ and 4′6″. Headboard 41, Footboard 26.

No. 625 PORTSMOUTH — Hepplewhite Table, from American design of the period 1800, New Hampshire School. Mahogany, inlaid with rosewood — L 17½, D 17½, H 28½.

No. 73 GEFFRYE — For description of chair see page 172.

No. 625 PORTSMOUTH — Hepplewhite Bow-Front Chest of Drawers, from English design of the period 1795, New Hampshire School. Mahogany, inlaid with rosewood — L 42, D 21½, H 38.

No. 625 PORTSMOUTH — Sheraton Mirror, from English design of the period 1795. Antiqued gold leaf, with églomisé panel decorated in gold, sepia, and red — Frame 37 x 24, Mirror 29½ x 17.

No. 625 PORTSMOUTH — Sheraton Bow-Front Dressing Table, from American design of the period 1800, New Hampshir School. Mahogany, inlaid with rosewood — L 37, D 18½, H 30.

No. 625 PORTSMOUTH — Hepplewhite Mahogany Toilet Mirror, from American design of the period 1800. L 18½, D 1(H 26.

No. 358 BLAISDELL — Regency Mahogany Side Chair, from English design of the period 1815. Tufted spring seat.

No. 625 PORTSMOUTH — Hepplewhite Bow-Front High-Chest, from American design of the period 1795. Mahogany, inlaid with rosewood. Five drawers — L 42, D 21, H 49½.

No. 34 WRENTHAM — Chippendale Mahogany Wing Chair, from American design of the period 1770. W 24, S.D 20, H 37.

No. 328 DIGHTON — Regency Bed, adapted from English design of the period 1810. Mahogany, ebonized turnings, 3′3″ and 4′ 6″. Headboard 40, Footboard 26½.

No. 328 DIGHTON — Regency Table, Continental style, period 1810. Mahogany. One drawer — L 16, D 15, H 28½.

No. 440 CLAYMORE — For description of chair see page 185.

No. 328 DIGHTON — Regency Commode, Continental style, period 1820. Mahogany, with ebonized columns — L 44, D 21, H 36.

No. 328 DIGHTON — Regency Mirror, Continental style, period 1820. Mahogany, with rosettes and bas-relief in terra cotta coloring — Frame 42 x 23, Mirror 29¼ x 20.

No. 328 DIGHTON — Regency Powder Table, Continental style, period 1810. Mahogany, black gallery — L 38, D 17, H 32½.
No. 1024 ANSON — Regency Mahogany Swivel Chair, from English design of the period 1820.

No. 328 DIGHTON — Regency High Chest of Drawers, Continental style, period 1820. Mahogany, with ebonized columns — L 36, D 20, H 49½.

No. 440 CLAYMORE — For description of chair see page 185.

No. 155 LONSDALE — Chippendale Mahogany Bed, adapted from English design of the period 1760. 3′ 3″ and 4′ 6″. Headboard 42, Footboard 28.

No. 332 THORNDIKE — Chippendale Mahogany Table, from English design of the period 1770. One drawer — L 16, D 16, H 29.

No. 677 BROMFIELD — For description of chair see page 239.

No. 332 THORNDIKE — Chippendale Mahogany Chest of Drawers, from English design of the period 1770. Five drawers — L 44, D 21, H 36.

No. 332 THORNDIKE — Chippendale Mirror, from English design of the period 1775. Mahogany and gilt — Frame 20½ x 46½, Mirror 17½ x 27½.

No. 332 THORNDIKE — Chippendale Mahogany Dressing Table or Desk, from English design of the period 1775. L 42½, D 20, H 30.

No. 332 THORNDIKE — (dressing table mirror) Hepplewhite Mahogany and Gilt Mirror, from English design of the period 1785. Frame 42½ x 20, Mirror 27½ x 17½.

No. 332 THORNDIKE — Chippendale Mahogany Bench, from English design of the period 1770. L 21½, D 15, H 17½.

No. 332 THORNDIKE — Chippendale Mahogany High Chest, from English design of the period 1770. Five drawers — L 36, D 20½, H 48½.

No. 157 COPLEY — Chippendale Toilet Mirror, from English design of the period 1760. Chinese lacquer decoration, color optional — L 16, D 8, H 25½.

No. 466 FARRELL — For description of this chair with cabriole leg, see page 190.

No. 151 BERKSHIRE — Hepplewhite Mahogany Four-Post Bed, from American design of the period 1785. Philadelphia origin — 3′ 3″ and 4′ 6″. Posts 55″.

No. 692 BURKE — Hepplewhite Mahogany Table, from American design of the period 1785. L 16½, D 15½, H 29½.

No. 75 HOLBECK — For description of chair see page 233.

No. 153 BARRETT — Chippendale Mahogany Chest of Drawers, from American design of the period 1770. L 42, D 20, H 36½.

No. 154 ENFIELD — Chippendale Mahogany Mirror, from English design of the period 1760. Frame 41½ x 22½, Mirror 27 x 17.

No. 163 DAVIDSON — Hepplewhite Powder Table, in black and gold Chinese lacquer, peach colored interior, from English design of the period 1785. L 36, D 17, H 31½.

No. 128 PAXTON — Hepplewhite Dressing Stool, ebony finish, trimmed with brass lion heads, from English design of the period 1785. Dia. 17½, H 18.

No. 152 BARDWELL — Chippendale Mahogany Block-Front Chest-on-Chest, from American design of the period 1770. Eight drawers — L 34½, D 18½, H 62.

No. 75 HOLBECK — Chippendale Mahogany Arm and Side Chair, from English design of the period 1770.

No. 667 GROSVENOR — Hepplewhite Mahogany Four-Post Bed with Canopy, from English design of the period 1785. 4′ 6″, H 80.

No. 145 WHITEHALL — Sheraton Mahogany Table, drawer fronts and inlaid panels of burl maple, from American design of the period 1800. Newburyport, Massachusetts, origin — L 16½, D 16½, H 28.

No. 439 BRAEMORE — For description of chair see page 185.

No. 158 HUGH DRYSDALE — Chippendale Mahogany Chest of Drawers, serpentine front, from American design of the period 1770. Philadelphia origin — L 42, D 21, H 37.

No. 159 WALPOLE — Chippendale Mahogany Mirror, from American design of the period 1775, New England origin — Frame 42 x 21½, Mirror 27½ x 15.

No. 659 PATTERSON — Colonial Style Mahogany Turned-Post Bed, from American design of the period 1800. 3′ 3″ and 4′ 6″. Headboard 40, Footboard 24.

No. 693 HOWARD — Hepplewhite Mahogany Table, from American design of the period 1790. L 17, D 17, H 28.

No. 75 HOLBECK — Chippendale Mahogany Side Chair, from English design of the period 1770.

No. 664 DEVEREAUX — Queen Anne Mahogany Chest of Drawers, from American design of the period 1760, Salem type — L 42, D 21, H 37.

No. 161 NORWOOD — Chippendale Mahogany Fretted Mirror, from English design of the period 1770. Frame 42 x 22½, Mirror 27 x 15½.

No. 663 LORRIMER — Colonial Type Mahogany Turned-Post Bed, from American design of the period 1800. 3′ 3″ and 4′ 6″. Headposts 44, Footposts 40.

No. 695 REED — Hepplewhite Mahogany Table, from American design of the period 1790. L 17, D 16, H 28.

No. 666 DEVEREAUX — Queen Anne Mahogany Chest-on-Chest, from American design of the period 1760, Salem type. Contains eleven drawers — L 35½, D 19, H 68½.

No. 677 BROMFIELD — Chippendale Mahogany Side Chair, from English design of the period 1760.

No. 661 LATHROP — Colonial Type Mahogany Turned-Post Bed, from American design of the period 1800. 3′ 3″ and 4′ 6″. Headposts 43½, Footposts 24½.

No. 694 RADMERE — Chippendale Mahogany Table, from American design of the period 1770. L 16, D 16, H 28.

No. 64 HALSEY — Chippendale Mahogany Side Chair, from American design of the period 1770.

No. 665 DECATUR — Queen Anne Mahogany Highboy, from American design of the period 1760. New England origin. Eight drawers — L 34½, D 18½, H 67½.

No. 660 MONTVILLE — Sheraton Mahogany Four-Post Bed, from American design of the period 1795. 3′3″ and 4′6″. Posts 59″.
No. 696 HOLMAN — Sheraton Mahogany Table, from American design of the period 1800. L 17, D 16, H 28.

No. 162 ROWLEY — Chippendale Mahogany Highboy, from American design of the period 1770, Connecticut origin — L 35½, D 20, H 79.

MINIATURES *of the* BEACON HILL COLLECTION

Being an Account of how Master Craftsmen with meticulous care reproduced in perfect scale various pieces of the *Beacon Hill Collection* shown in this book

As the Beacon Hill Collection has grown, so has its national interest, and the craftsmen who make the full-sized Beacon Hill furniture have made these tiny reproductions in order that they may be used as a traveling exhibit and give pleasure to as many people as possible.

They have been shown from coast to coast wherever the Beacon Hill Collection is exhibited.

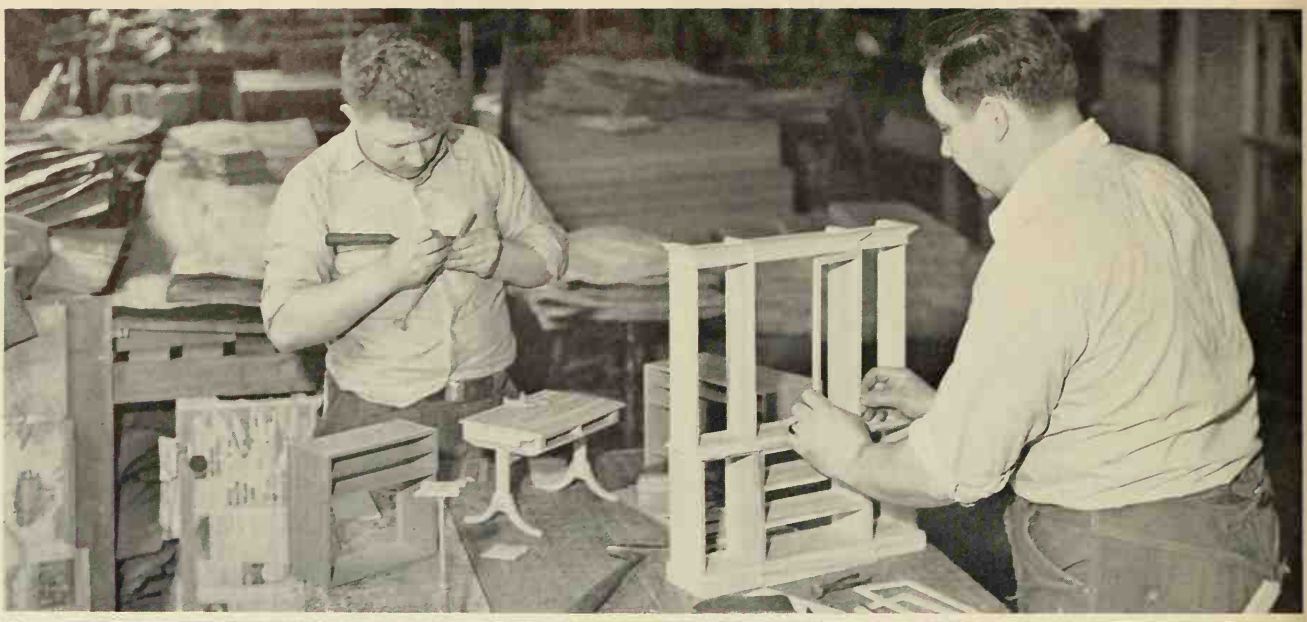
In all of us there is more or less the heart of a child, and one's first reaction in seeing these intriguing miniatures is very similar to a child's delight in seeing for the first time a new toy.

On examining further, one is conscious of the extreme artistry and craftsmanship shown in these tiny reproductions.

Each was made from exact reduced measured drawings. Veneers, fabrics, and decorations were selected of the same wood and materials as their counterparts.

The same hands made the fireplace frames and decorative objects, all of necessity with special carving knives and tools. The diminutive hardware could be worked only under a magnifying glass. Imagine inlays reduced to a hair line and fitting casters on a table leg the size of a match!

Neither word nor picture can reveal the charm and infinite detail of these miniatures. They must be seen.



LITTLE STORIES *of* GREAT DESIGNERS

By DEXTER E. SPALDING

THE purpose of these short articles, "Little Stories of Great Designers," is to present in the briefest possible form high lights of the various furniture styles which were developed during the Georgian Period.

Much fine material has been written about furniture since the beginning of the twentieth century, but unfortunately there are the usual inaccurate statements, plenty of supposition, and some guesswork, particularly in the earlier books. Writers were frequently biased. Research had not progressed to a point where they could always write a clear story. As a result there is considerable confusion in the mind of both the student and the casual reader. Few writers traced the development of furniture design beyond its origin. For instance, Chippendale furniture was Chippendale, and that's all there was to it. Many a reader has been forever prejudiced because his intelligence told him that all the so-called Chippendale "antiques" could never have been made by one man in a small workshop. They apply the same reasoning to the work of other great cabinetmaker-designers.

The history of furniture is a lifetime study, and the following pages contain woefully few words with which to paint a complete picture of such a broad subject. Nevertheless, the reader may find something of interest, a clarifying point or two at least, which will make the writing of these articles well worth while.

THOMAS CHIPPENDALE

Influence 1740–1775

Interlacing scrolls and high-crested top rail

ENGLAND has produced many great cabinetmakers, but Thomas Chippendale is undoubtedly the most celebrated.

From obscure records it would seem that Chippendale was born in the early eighteenth century. He died in 1779 at a ripe old age. While little is known about his early life, by the middle of the eighteenth century, at least, Chippendale was definitely established as London's most fashionable cabinetmaker.

It was from his cabinet shop at No. 60 St. Martin's Lane that he published in 1754 the first edition of "The Gentleman and Cabinet Maker's Director." It was largely due to this book of furniture designs, a glorified catalog of its day, that his name has long stood for the characteristics found in furniture of the period in which he worked.

The book, with its subsequent editions in 1759 and 1762, gives evidence of a distinguished clientele apparently obtained by years of satisfactory service. We are permitted just one revealing glimpse within the walls of Chippendale's workshop, and that as a result of a fire in the year 1775.

An old inventory lists the chests of twenty-two workmen, which would certainly indicate a large establishment for those days.

To many it is a mystery how much antique furniture can be attributed to Chippendale. It simply means that the name of Chippendale has come to predominate over all the other cabinetworkers of his time.

By "Chippendale" furniture, therefore, we mean merely furniture designed and produced in the style that was popular during the period of Chippendale's career. All the good cabinetmakers of London and elsewhere in England were occupied in making furniture of similar styles. Many of these cabinet shops made every bit as excellent furniture as Chippendale. It is, therefore, a fallacy to attribute the finest to Chippendale's workshop, at the same time relegating all inferior examples to makers unknown. The best plan is to think of "Chippendale" more as a definite style, or fashion, if you will, and the whole period as the Chippendale "School" rather than as an individual or an individual workshop.

On the other hand, Thomas Chippendale was a really noted designer who contributed a wealth of material to the furniture which so justly bears his name. He successfully adapted French, Chinese, and Gothic motives to give the nation a different type of Anglicized furniture. The predominating wood was the newly imported mahogany, highly polished, and enriched with exquisite carving. Inlay had not yet come into vogue. Characteristics of Chippendale design — the cabriole leg with various terminations, such as the claw-and-ball; tripod tables with fretted galleries or pie-crust tops; chairs with ladder backs or interlacing scrolls, all with high-crested top rails; frequent use of the serpentine curve; and above all, masterly execution of leafage, ribbon, scroll, and interlacing strap carving.

In America the Chippendale School was represented by such worthy cabinetmakers as William Savery, Jonathan Gostelowe, Thomas Tufts, and Benjamin Randolph, all of Philadelphia, Goddard and Townsend of Newport, and Major Benjamin Frothingham of Charlestown, Mass.

Cabriole leg, leafage carved with claw and ball foot

They were able craftsmen all, and in no sense copyists of a style created abroad.

In these capable hands the prevailing fashions of the Mother Country were modified and moulded with distinction into a Colonial School of Chippendale of which we, their descendants, are justly proud.

Scroll top pediment, flame finial

ROBERT & JAMES ADAM

Influence 1760–1795

THE purpose of these little stories of great designers of the Georgian Period is to portray in a few words salient points which influence furniture design. First, we establish a definite style as "Chippendale" within date limits of 1740–1775, which is roughly the known years of popularity accorded to the ideas of one master craftsman and his contemporaries.

Quite a different story is that of Robert and James Adam, important architects and furniture designers. Their influence on style, based on popularity, extended from about the year 1760 until practically the end of the eighteenth century. It is immediately evident that this period not only includes the date of the Chippendale School, but also overlaps all the great cabinetmakers of the late eighteenth century, causing confusion to most minds. The ideas developed by these talented men were diametrically opposed to the style of Chippendale, and, furthermore, were being established at the same time. How can one account for that? It is really very simple — the Adam Brothers, having no shop of their own, let their work out to any cabinet shop capable of executing their designs. Thus Chippendale not only worked for the Adams, but actually helped them in creating a type of furniture distinctly different from that known by the name of Chippendale.

Now for the Adam Brothers and what they stood for. Educated men, these, cultured and trained to head a large organization which not only dominated the architectural trend of the late eighteenth century, but whose influence is still with us today. They were exponents of classic forms in furniture and architecture due to extensive travel in Italy and abroad, and styled, if not originated, a tremendous new trend in taste. The Adams were primarily architects, but at the same time were the cleverest welders of materials from furniture, carpets, and furnishings, to complete architectural interiors. England has produced none greater.

Delicate flower and leafage carving

Furniture influenced by these famous brothers should really be divided into two distinct groups. The first, or earlier style, followed the prevailing taste for mahogany, except the form was more delicate than that of the Chippendale School. They gave England a more up-to-date rendering based on classic embellishments. The second group consists of a further development influenced by Italian and French classic design, and a departure from mahogany made possible by the importation of rarewood veneers. A 30-year period beginning in the seventies is frequently called the Age of Satinwood.

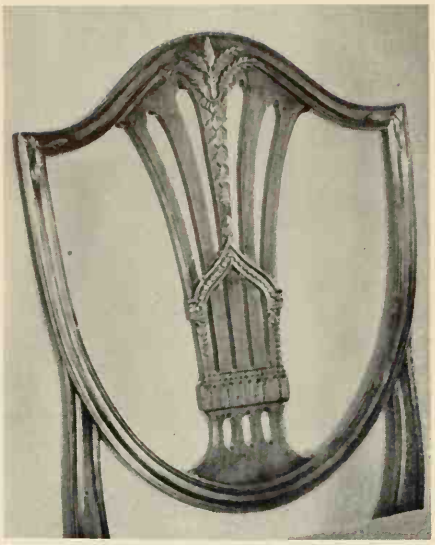
The Adams were exponents of acanthus and foliated detail, swags, festoons, urns, anthemion, and paterae. They were past masters in the use of fine detail such as beads, flutes, and dentil work. They drew largely on animal and mythological subjects, rams' heads, lions' heads, and sphinx being carved in realistic manner. Their later designs, frequently executed in satinwood, were ornamented with marquetry and painted decoration. They were particularly fortunate to have the services of such artists as Pergolesi, Zucchi, and Anjelica Kauffmann, who painted the exquisite panels lending so much character to this furniture.

In America prior to the year 1790 there were few, if any, professional architects, so that our Colonial architecture is greatly indebted to the teachings of the Adam Brothers. A New Englander, one Samuel McIntire of Salem, Massachusetts, was outstanding in his interpretation of the Adam style as applied to both furniture and architectural treatments.

Rosette and flute carving, drapery swags with ribbon

GEORGE HEPPLEWHITE

Influence 1760–1786



Shield back carved with sheaf of wheat and pendant husks

THERE is a dismaying lack of actual knowledge about George Hepplewhite whom we regard as designer and craftsman extraordinary. He was apprenticed at the Gillows furniture factory in Lancaster, date unknown, and eventually opened a business of his own in London. Even this date is obscure, but it is certain that he was influencing the craft in the early sixties. The date of his death is placed as 1786. It was the posthumous publication of his "Cabinet-Maker and Upholsterer's Guide" which helps us trace the history of this firm, and at the same time elevate the Hepplewhite combine above the names of his contemporaries such as Sheraton, Gillow, and others. Owing to the early death of George Hepplewhite, furniture by his name should be divided in three classes:

1. George Hepplewhite proper, 1760–1786
2. A. Hepplewhite & Co., 1786 onwards
3. The Hepplewhite School as followers of the "Guide" designs 1787–1800

We are chiefly concerned in listing the accomplishments of the man himself, reviewing his aims and ambitions, which have contributed so much to the woodworking craft. The Hepplewhite style was founded on lightness and delicacy, and is transitional in character. That is, it began with the public taste for carved mahogany and eventuated in the various processes of inlaying and decoration. Our designer was first of all a chairmaker par excellence. His work was so beautifully conceived and executed that it is rare indeed to come across a poorly designed Hepplewhite chair. Like Chippendale, he was influenced by the French taste, but it is easy to distinguish the difference in contemporary design. Hepplewhite models range from three to five inches lower, and tend to the curvilinear in outline of back and arm. Later on Hepplewhite's regard for French design was responsible for an Anglicized Louis XV and XVI,

French canted foot, valanced skirt

often referred to as French Hepplewhite. Hepplewhite is undoubtedly best known for his many interpretations of the shield-back chair, which brings up the old argument as to whether he or one of the Adam Brothers was responsible for the design. Little matter, because the development lay in the capable hands of Hepplewhite. If the Adams did originate the idea, it was the master who adapted the designs to practical use of cabinetmakers. Such delicate curves cannot be worked out on a draughting board. They are the product of understanding and highly skilled hand labor. Distinguishing marks of the Hepplewhite shield-back chair are the gracefully carved sheaf of wheat and the "Prince of Wales" feathers. Equally beautiful is his rendering of the oval-back chair.

Hepplewhite undoubtedly had much to do with the development of the sideboard. To him is also credited the development of the tambour and secretaire drawer. Hepplewhite's reputation fortunately does not hinge on the success of his large pieces, but rather on beautiful small, delicate tables, commodes, and the like. Many a delightful bit of the period in which he lived can probably be traced to the influence of this master craftsman.

Upon the death of George Hepplewhite the business was continued by his wife Alice, under the name of A. Hepplewhite and Company, a commercial success, and the name of Hepplewhite percolated to the utmost corners of the British Isles and to America.

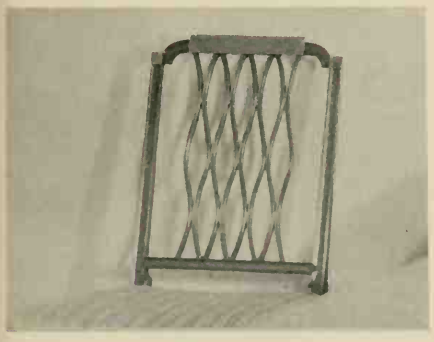
The acceptance of the Hepplewhite style in America prompted many interesting innovations which were purely local in character. The designs of the great master were adapted for home consumption with success and distinction to our native cabinetmakers.

Fluted leg with stopbeads, spade foot

THOMAS SHERATON

Influence 1790–1806

THOMAS SHERATON, the last of the eighteenth century cabinetmaker-designers, was a native of Stockton-on-Tees in the north of England. Born in 1750 or 1751, he migrated to London (1780–1790) to seek fame and fortune in the metropolis. He could hardly have selected a more unfortunate time for his venture. There was not only the



Broken top rail

recent loss of the American Colonies, but the French Revolution and the fight against the Aristocrats were turning the world upside down. People of wealth and social position in England were none too sure of their own future and for a time were neither fashion minded nor interested in new furniture styles. How was Sheraton to cope with this situation, having no capital and no workshop with which to seek the patronage of influential clients? His idea apparently, perhaps born of desperation, was to create a reputation by writing books and by his teachings. From the financial side failure was inevitable from the very start.

Sheraton was undoubtedly a trained cabinetmaker at one time in his career, but there is no evidence that he made furniture himself after his arrival in London. Like the Adam Brothers he may have actually taken orders for furniture of his own design to be made by others under his personal supervision. For the purpose of our discussion, however, Sheraton was a furniture designer and a teacher of drawing. A man of divided energies, he spent his time in designing furniture, teaching pupils perspective drawing, and preaching on street corners the doctrines of the Narrow Baptists. To these accomplishments he added writings on religious subjects. He was apparently a rather objectionable person, inclined to the severest criticism of his predecessors and his contemporaries. All were out of step with Sheraton, and he railed against everybody, living in poverty and without friends. Under the circumstances it is indeed strange that his name has come to mean so much to late eighteenth century furniture design. His successes, based on indirect influence with the trade, were due to his various publications which were in considerable demand with cabinetmakers and which contained much valuable material. Whether he plagiarized the designs of Hepplewhite, Gibbons, Shearer, and others is a matter of debate, but he was the first to co-ordinate the designs which have ever since been known by his name. Compared with Hepplewhite, and the two periods overlap, Sheraton may be said to have expressed the greater amount of flair and originality. In the first edition of his "Cabinetmaker's and Upholsterer's Drawing-Book," published in 1791, he appealed to the public taste with a collection of new designs for chair backs. These chairs differed from the shield back of Hepplewhite by being square back, with the back legs extended to meet the top rail. Some of the popularity of these chairs may have been due to improved construction and cheaper costs in production. Sheraton's style and reputation as a designer must rest on the "Drawing-Book" of which there were three editions, the last in 1802. His general taste was delicate, slender motives, vertical lines, and long, sweeping curves. Chairs and case pieces were supported by narrow tapering or slender turned legs. He advocated the use of solid satinwood in chairs, and his use of rare wood inlays throughout his designs adds much to the charm of a delicate and pleasing style.

In spite of all the adversity which followed this man through the sixteen years of his London residence, his writings were in real demand. The "Drawing-Book" found its way into shops all over England where the designs were worked out at the bench with sufficient variation to meet the taste of the countryside, thus accounting for the large output of furniture which we know as "Sheraton."

Sheraton's "Cabinet Dictionary" was published in 1803, at a time when he was either converted to the English Empire Style or trying to meet the further demand for something new. It added little or nothing to his prestige. Another book projected in 1806 was never released in complete form owing to his death in October of the same year.

Sheraton designs met with almost immediate approval in the United States, and the fertile seeds of his teachings fell on productive ground.

Turned and reeded leg

Fluted leg and frame, rosette and acanthus leaf carving

Exquisite pieces in this style were produced by such well-known cabinetmakers as John Seymour of Boston, William Hook, Salem, Massachusetts, Abner Toppan of Newburyport, and many others.

ENGLISH REGENCY

This period 1800–1830 is frequently referred to by collectors as "Late Georgian"

THE Regency Style which developed in England at the beginning of the nineteenth century was a neo-classic revival, a turning away from the over-elaborate architectural forms of the Adam

Brass gallery, turned leg with castor

Turned leg with spiral carving

Brothers and their followers. The urge was for simplicity and the elimination of unnecessary ornament; the inspiration Greek and Roman antiquities.

The new thought was sponsored by such men as Sir John Soane, who built the Bank of England, Henry Holland, architect to the Prince of Wales, and John Nash who at Holland's death took over the rebuilding of Carlton House. Nash also laid out Trafalgar Square, Regent's Park, and was the architect of Buckingham Palace. The name of Thomas Hope is especially prominent as an early advocate of the Regency style in architecture, furniture, and decorations, together with Sheraton and George Smith, designers.

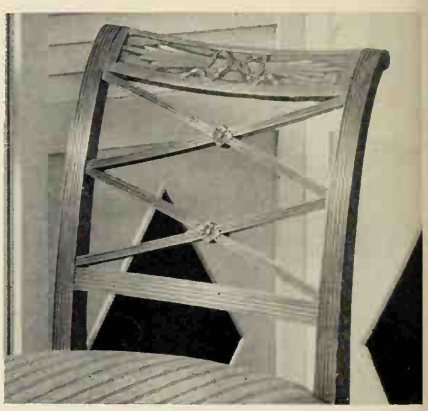
In 1811 when George became Prince Regent, the prevailing style (late Georgian), firmly established by this time, was named Regency, a period which began before he was the Regent and lasted until his death in 1830, which includes the ten years of his life as King George IV.

During the first ten years English Regency went along step by step with French Directoire (a revolt against the overdecoration of Louis XVI design), but during the Twenty Years' War which followed with no love lost between the two nations, Regency in England developed along its own particular lines.

Regency furniture is so closely allied to the interior architecture of the Period that it is necessary to study the one for a better understanding of the other. Gone were the heavy paneling and mantelpieces of the Georgian period, as well as overdoors and broken arch pediments. In their place was a classic interior. In contrast we would probably call it "streamlined" today. Ornament was restricted and even severe, with an absence of carving. Cornices, pilasters, and mouldings were greatly simplified. Plastered walls which extended from floor to cornice were either painted or hung with wallpaper. Marble mantels were the vogue. Furniture to be effective against an almost austere background had to be distinctive and lean more or less to the spectacular. Regency furniture does just that. There is a certain amount of simplicity of design, and considerable charm to be found in the handling of new motives, but when all is said and done this style of furniture is rather sophisticated. This very sophistication was what appealed to the intelligentsia of the time and no doubt accounts for the revival of interest felt in England and in our own country today.

The designers of this Greco-Roman style were intrigued with the recent excavations at Pompeii which served as models for chairs and tripod candlestands. Sofas were designed like Roman beds. Bookcases and china cabinets followed the architecture of old temples or were ornamented with ormolu representing griffins and classic heads. There was a strong architectural flavor to practically all furniture at the beginning of the century, partly due to the sponsors who were trained architects, and also because the furniture was mainly inspired by antiquities.

During the Regency Period there were undoubtedly thousands of cabinet shops in and about London, and many exquisite pieces of furniture were made by these craftsmen. The selection of woods and veneers, for the greater part, was faultless, the construction excellent. Small tables of all kinds were extremely popular. These were frequently made of rosewood, satinwood, and tulipwood, inlaid with brass or ebony lines and ornamented with brass mounts and brass galleries. Dining tables reached the point of furthest development from the viewpoint of comfort. For the first time the pedestal table was made in sections to accommodate larger gatherings. There were delicately turned chairs with cane seats, frequently decorated in black and gold. Others had the Trafalgar or scimitar front leg (in-curved), a graceful innovation which came with Regency. There were brackets, foot stools, work tables, commodes, and writing desks made in really large quantities. Many have survived to be greatly admired today.



Carved panel of thunderbolts tied with ribbon —Duncan Phyfe

In the United States Duncan Phyfe was the greatest advocate of Regency design. His finest work belongs to the period 1810 onwards. He achieved a type of American Regency with beauty of line and a distinction unmatched by any other American cabinetmaker of his time.

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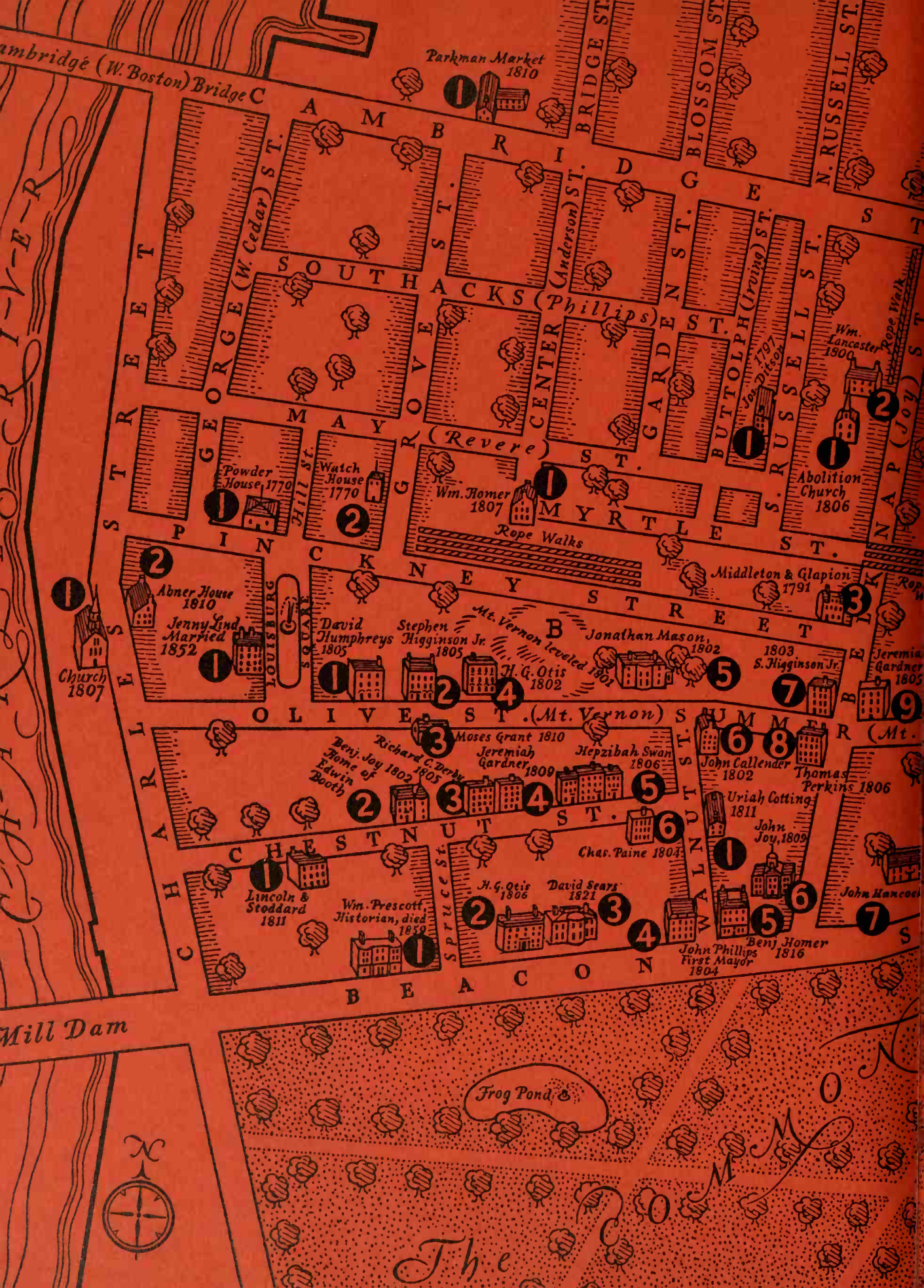
23	21	Phillips Side Chair
46	41	Plymouth Arm Chair
100	168	Portchester Dining Table
447	84	Portland Sofa
625	218	Portsmouth Bed Room Group
430	26	Quincy Arm Chair
185	194	Radcliffe Dressing Table
367	92	Raddison Nest of Tables
694	240	Radmere Table
644	100	Ralston Coffee Table
415	31	Ramsdell Table
240	31	Rawson Arm Chair
695	238	Reed Table
622	190	Richards Console
87	147	Rivington Breakfront
83	130	Robart Tambour Writing Desk
417	51	Rockwell Table
243	23	Rogers Love Seat
243	93	Rogers Love Seat
679	120	Rolf Commode
162	243	Rowley Highboy
431	165	Rumford Commode
672	69	Rutland Arm Chair
190	23	Sandleigh Table
371	185	Sanford Arm and Side Chair
419	184	Sawyer Side Chair
583	42	Sayles Dumb Waiter
117	189	Saraton Serving Commode
615	36	Schuyler Wing Chair
134	193	Seeler Chest of Drawers
184	195	Seldon High Chest
47	46	Seymour Table
28	32	Siddeley Table
230	76	Slater Table
99	171	Southmead Sideboard
41	55	Southwell Table
612	27	Stafford Arm Chair
93	159	Stamford Corner Cabinet
385	25	Staniford Table
77	132	Stonegate Tambour Secretary
26	28	Stratford Arm Chair
26	162	Stratford Arm and Side Chair
26	202	Stratford Side Chair
320	53	Sudbury Nest of Tables
620	116	Sumner Chest of Drawers
294	40	Sutton Arm Chair
119	199	Talman Table
332	227	Thorndike Bed Room Group
332	226	Thorndike Table
437	208	Tinkham Side Chair
217	184	Trimont Side Chair
389	64	Trowbridge Wing Chair
111	180	Vanderlyn Dining Table
673	138	Vantine Bookcase
459	142	Vaughan China Cabinet
66	180	Vendome Arm and Side Chair
293	24	Wadsworth Sofa
69	123	Wallace Arm Chair
69	104	Wallace Arm and Side Chair
69	183	Wallace Arm and Side Chair
159	235	Walpole Mirror
636	156	Waltham Breakfront
302	39	Walton Wing Chair
91	155	Warwick Breakfront
403	74	Weldon Table
42	55	Wellesley Arm Chair
421	173	Westgate Sideboard
145	234	Whitehall Table
10	12	Winslow Card Table
295	149	Wollaston Breakfront
354	161	Wolseley Commode
397	89	Worcester Sofa
34	221	Wrentham Wing Chair

Various materials used in the making of Beacon Hill Furniture, and described herein, are no longer available due to war conditions. It is the patriotic duty of manufacturers to comply with all requests of our Government during this period of emergency. Assurance is herewith given that substitutes will be the best obtainable.


Parkman Market 1810
CAMBRIDGE ST.
BRIDGE ST.
BLOSSOM ST.
N. RUSSELL ST.
SOUTH ST.
GEORGE (W. Cedar) ST.
SOUTH ACKS (Phillips)
GROVE ST.
CENTER (Anderson) ST.
GARDEN ST.
BUTTOLPH (Irving) ST.
RUSSELL ST.
Wm. Lancaster 1800
Rope Walk
Jos. Pitson 1797
Abolition Church 1806
MAY
GRO (Revere) ST.
Powder House 1770
Watch House 1770
Hill St.
Wm. Homer 1807
MYRTLE ST.
Rope Walks
PINCKNEY STREET
Middleton & Glapion 1791
Abner House 1810
Jenny Lind Married 1852
LOUISBURG SQUARE
David Humphreys 1805
Stephen Higginson Jr. 1805
Mt. Vernon leveled 1801
H. G. Otis 1802
Jonathan Mason, 1802
1803 S. Higginson Jr.
Jeremiah Gardner 1805
Church 1807
OLIVE ST. (Mt. Vernon)
SUMMER (Mt.
CHARLES ST.
Moses Grant 1810
Richard C. Derby 1805
Jeremiah Gardner 1809
Hepzibah Swan 1806
Benj. Joy 1802 Home of Edwin Booth
John Callender 1802
Thomas Perkins 1806
Uriah Cotting 1811
John Joy, 1809
CHESTNUT ST.
Chas. Paine 1804
Lincoln & Stoddard 1811
Wm. Prescott Historian, died 1859
Spruce St.
H. G. Otis 1806
David Sears 1821
John Phillips First Mayor 1804
Benj. Homer 1816
BEACON
Mill Dam
Frog Pond &
The Common

Legend
(A) BEACON HILL
(B) MT. VERNON (C) COTTON HILL
BEACON ST.
1 Wm. Prescott
2 Harrison Gray Otis
3 David Sears
4 John Phillips
5 Benjamin Homer
6 Dr. John Joy
7 John Hancock
8 State House
BELKNAP ST.
1 Abolition Church
2 Wm. Lancaster
BOWDOIN SQ.
1 Samuel Parkman
2 Revere House
3 Christopher Gore
4 Peter Chandler
5 Charles Bulfinch
CAMBRIDGE ST.
1 Parkman Market
2 Harrison Gray Otis
3 West Church
4 Joseph Coolidge
CHARLES ST.
1 Church
2 Abner House
CHESTNUT ST.
1 Lincoln & Stoddard
2 Benjamin Joy
3 Richard C. Derby
4 Jeremiah Gardner
5 Hepzibah Swan
6 Charles Paine
MYRTLE ST.
1 Wm Homer
OLIVE ST.
1 David Humphreys
2 Stephen Higginson, Jr.
3 Moses Grant
4 Harrison Gray Otis
5 Jonathan Mason
6 John Callender
7 Stephen Higginson, Jr.
8 Thomas Perkins
9 Jeremiah Gardner
PARK ST.
1 Thomas Amory
2 Josiah Quincy
3 Park St. Church
PINCKNEY ST.
1 Powder House
2 Watch House
3 Middleton & Glapion
S. RUSSELL ST.
1 Joseph Ditson
TEMPLE ST.
1 Bela Clapp
TREMONT ST.
1 Tremont House
2 Peter Faneuil
WALNUT ST.
1 Uriah Cotting
LOUISBURG SQ.
1 Jenny Lind married
Map of
BEACON HILL
Boston, Massachusetts
Showing sites of Historic Houses and points of interest of the Georgian Era
West Church 1806
Samuel Parkman 1816
Christopher Gore 1785
Peter Chandler
Chas. Bulfinch 1763
Joseph Coolidge 1757
Revere House, 1847
Bowling Green
Bela Clapp 1786
Bulfinch Pl.
Southacks (Howard) Ct.
SOMERSET (Allston) PL.
Cotton Hill leveled 1835
The Beacon 1634
Beacon Hill leveled 1810
ASHBURTON PL.
Peter Faneuil, 1709
Tremont House 1827
Thomas Amory 1804
Old Granary Burying Ground
Park St. Church
Josiah Quincy 2nd Mayor
BOWDOIN SQ.
LYNDE ST.
STANIFORD ST.
GREEN ST.
RIDGEWAY CT.
Rope Walk
TEMPLE ST.
MIDDLECOT (Bowdoin) ST.
BULFINCH ST.
SOMERSET ST.
DERNE ST.
PARK (Centry) ST.
(Tremont) ST.
BROMFIELD
COMMONWINTER